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A CATALOGUE

OF THE

GREEK VASES

IN THE

FITZWILLIAM MUSEUM, CAMBRIDGE

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CAMBRIDGE

BY

ERNEST ARTHUR GARDNER, M.A.,

LATE FELLOW OF GONVILLE AND CAIUS COLLEGE AND CRAVEN STUDENT OF THE UNIVERSITY OF CAMBRIDGE;
SOMETIME DIRECTOR OF THE BRITISH SCHOOL OF ARCHAEOLOGY AT ATHENS;
YATES PROFESSOR OF ARCHAEOLOGY AT UNIVERSITY COLLEGE, LONDON.

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PREFACE.

THE catalogue of a collection of vases such as that which is exhibited in the Fitzwilliam Museum may be regarded as serving two purposes—to publish and make accessible to archaeologists a record of the vases it contains, and to assist the visitor, and more especially the student in observing the history and technique of Greek vase-painting. In the case of a collection belonging to the University, the second purpose is peculiarly prominent; and it might even be thought desirable that the catalogue of the vases, like the catalogue of the gems in the Fitzwilliam Museum, should take the form of a hand-book to which the specimens exhibited in the Museum should serve as illustrations. But the subject of Greek vase-painting is so large, and the collection in the Museum is, comparatively, so small and so deficient in many classes that such a treatment is impracticable. It would, in the first place, require too many illustrations from other sources to fill up the gaps in the Fitzwilliam collection; and, in the second place, such a general treatment would have to be out of all proportion to the catalogue which forms the essential part of the present publication. I have therefore contented myself with adding an introductory sketch, which will help the student to make use of the collection, and will indicate how far it is representative of the development of Greek vase-painting, and what are the chief deficiencies which at present impair its value for study. I trust that to indicate these is but the first step towards removing them.

I wish to express my thanks to Dr M. R. James for his help and support throughout the work, and to Mr H. A. Chapman, of the Fitzwilliam Museum, for constant assistance in its details. Mr Chapman has also drawn the illustrations, excepting those which are reproduced by a direct photographic process. These latter have been executed with great care by Mr Edwin Wilson, of Cambridge; the results of his work will speak for themselves. For the drawing, made by Mr Anderson, of the Attic white lecythus, No. 140, I am indebted to Mr R. C. Bosanquet, who also gave valuable help in acquiring vases to fill some of the more conspicuous gaps in the collection.

It has been my object to give an illustration of every vase in the collection, except those that reproduce well known and common types; such illustrations both save long descriptions, and are more satisfactory for the identification of subject and style.

University College, London,
August, 1897.

INTRODUCTION.

THE nucleus of the collection of vases in the Fitzwilliam Museum consists of the collection made by the greatest of Greek travellers and topographers, Colonel W. M. Leake. His vases could not, either for the excellence of individual specimens, or for the representative character of the series as a whole, compare with his magnificent collection of coins, which came into the possession of the Fitzwilliam Museum at the same time; nor had they, like the coins, any complete and scientific catalogue. At the same time, there are several among them which would rank high among the possessions of any museum, and a few of them show types which are by no means common. I have not been able to find any trace of a record or even of any rough notes by Col. Leake concerning his vases; but some such notes must have existed at one time; for the author of the descriptive slips which have hitherto been placed beside the vases, and which were the only kind of catalogue that existed hitherto, in many instances records facts about the vases beyond the mere provenance, which is in many cases written on the base of the vase itself; these facts must in all probability have been derived from some MS. notes of Col. Leake's which have now disappeared. It is probable however that everything that was of scientific value in them was transferred to the slips; and from them it has been inserted in the present catalogue. The slips were compiled by Professor Churchill Babington, B.D. I have had the advantage of consulting them throughout while writing my own descriptions.

The more interesting of Col. Leake's vases were described, but without illustrations, by Gerhard in the Archaeologische Zeitung of 1846. None of them, so far as I know, has hitherto been figured

in any publication, with the exception of the lecythus with Helios and Heracles (No. 100), and the two Attic red-figured cylices (70 and 71) published in Dr Hartwig's Meisterschalen. Illustrations, which suffice to show the nature of the type and of the execution, have therefore been given here in the case of all the vases, except those which are of so common a kind that a short description suffices to indicate their character to any one familiar with Greek vases, and those which have too little interest either in subject or in style to be worth reproduction.

The most valuable part of Col. Leake's collection consisted of black-figured amphorae and hydriae, mostly Attic, and of Attic cylices, both black-figured and red-figured, including those signed by Hischylus and Saconides and by Cachrylion. This part of the collection was evidently bought in Italy, and the provenance in most cases is given as Vulci. To these must be added a collection of lecythi purchased in Athens, large in numbers, but, for the most part, of very little interest or value. All of the vases bought in Italy had suffered severely at the hands of the antiquity-dealer, and had been over-painted until the original surface of the vase was hardly anywhere visible. The result of this process was to give an impression to any student of vases that the collection was in much worse condition, and of far less value and interest, than has proved to be the case. Almost all the vases have now been skilfully cleaned by Mr H. Sharp, of the British Museum. The beauty of their original surface is restored; and it has been found that the opaque coat of paint which in many cases covered the whole vase was, in most cases, not required to hide considerable gaps in the design, but merely served to conceal unimportant fractures, or to please an inexplicable taste. Unfortunately the restorer was not content with laying on a coat of paint, which could be removed, but also followed the most reprehensible custom of scraping out a groove along all lines of fracture, deep enough to hold a filling of new material; these grooves are everywhere only too conspicuous, and have, in many cases, carried away portions of the design.

In addition to the Leake collection, the Fitzwilliam Museum has from time to time acquired various vases or sets of vases by gift or purchase. Among the gifts is the bequest of Dr Worsley,

late Master of Downing College, who gave a rather miscellaneous collection of vases and other antiquities—the vases for the most part, apparently, from Greece. A certain number of South Italian (mostly Apulian) vases were either purchased or presented by the late Professor Churchill Babington; these have now been increased by the collection of the late Mr Foster, which he bequeathed for the benefit of the Museum of General and Local Archaeology, and which was taken over at a valuation by the Fitzwilliam Museum. When, in 1896, I was asked to undertake the catalogue of the vases, a small sum was placed at my disposal for filling the most serious gaps in the collection, considered as a representative series to illustrate the development and types of Greek pottery. This was mainly spent on the earlier classes of Greek vases, which were before very poorly represented. But very much still remains to be done before the Fitzwilliam collection of vases becomes worthy of the University of Cambridge even for the purpose of study and teaching. There is especially a great need of more vases of the finest red-figured style, and of fine white lecythi; and these are difficult to buy in the open market, owing to the fancy prices set upon them by dealers. It is to be hoped that when the needs of the Fitzwilliam collection become more widely known, many more gifts will be attracted to fill these and other gaps. There must be many vases in private possession in England which are merely regarded as curiosities, and are either stowed away where they are rarely seen, or exposed to constant danger of breakage; and these vases would be an invaluable addition to a collection like that at Cambridge. The piety of Cambridge men to their "alma mater" could hardly take a more fitting or more useful form than the search for such vases and their presentation to the Museum.

As the product of excavation, the Fitzwilliam Museum has received presents from the Egypt Exploration Fund and from the Cyprus Exploration Fund; it is to be hoped that these also will not remain isolated. The fragments from Naucratis, presented by the former, are included as an appendix in this catalogue; but the Cypriote pottery, a representative collection of all periods, including also what was presented by Sir Henry Bulwer, K.C.M.G., is exhibited in separate cases, and is not classified with the Greek pottery.

The collection of Greek vases has now been arranged so that vases of the same kind come together, and so that it is easy to follow the chronological sequence in each class. The earlier vases are placed nearer to the window.

The following table shows the arrangement and classification at a glance.

CASE I.

Shelf 1.	Nos. 1—24.	Primitive, Mycenaean, and Geometrical styles.
„ 2.	„ 25—42.	"Oriental" style, Corinthian and Rhodian.
„ 3.	„ 54—59.	Black-figured hydriae and amphorae, with designs in panel.

CASE II.

Shelf 1.	Nos. 60—66.	Cylices, black-figured.
„ 2.	„ 67—74.	„ black-figured and red-figured.
„ 3.	„ 43—48.	Amphorae, &c., black-figured, no panel.
„ 4.	„ 49—53.	„ „ „ „

CASE III.

Shelf 1.	Nos. 120—161.	Lecythi, with white ground, or red-figured.
„ 2.	„ 162—183.	Oenochoae, amphorae, &c., mostly red-figured.
„ 3.	„ 75—119.	Lecythi, black-figured, with red ground.
„ 4.	„ 184—223.	Vases without painted designs.

CASE IV. *Italian Vases.*

Shelf 1.	Nos. 224—237.	Earlier Italian.
„ „	„ 238—243.	S. Italian, red-figured.
„ 2.	„ 244—249.	S. Italian, amphorae, hydriae, &c.
„ 3.	„ 250—270.	S. Italian, smaller and unpainted vases.

A short sketch is added of the development of Greek vase-painting, and of the various classes of Greek vases, so far as they

can be studied in the examples exhibited in the cases of the Fitzwilliam Museum. Such a sketch must, from the nature of the material, be very fragmentary and incomplete; but it will serve both to give a notion of what may be seen in the Museum, and also to indicate, by its deficiencies, the directions in which an enlargement of the collection is most imperatively needed.

The earliest painted pottery of the Greek islands is notable for its variety and quaintness of shape, and for a decoration in dull paint, usually either dark (brown or red) upon a light ground, or light upon a dark ground; the former may be seen on Nos. 1, 2, and 227; the latter in 226, which, though it comes from Italy, belongs to the same type. Vases in clusters are common, e.g. 2, 227. The design usually consists of very simple patterns, usually of a geometrical nature; such are all the examples in the Museum, which possesses no example of the naturalistic floral patterns that are characteristic of the island of Thera. The Cypriote examples of similar fabric may be compared; but they are not included here in the continuous succession of Greek pottery.

The Mycenaean type of pottery is distinguished from the above by the introduction of a pigment-like varnish, with a bright glossy surface, which from this time on becomes characteristic of Greek pottery. The distribution of this pottery is a wide one; it is found not only in many parts of Greece, but on many of the coasts and islands of the Aegean, in Troy, in Rhodes and Crete and Cyprus, and in Egypt also, where it was doubtless imported by settlers from the Aegean. The examples in the Museum come either from Attica, from Cyprus, or from Rhodes. One of them, No. 3, is of exactly the same design and fabric as was found by Professor Petrie at Tel-el-Amarna in Egypt, on a site only occupied for a short time, about 1300 B.C. This is one of the earlier examples of the Mycenaean style; No. 9 is a good example of its later and more florid development.

The Geometrical pottery which follows the Mycenaean in Greece is represented by examples from Attica and from Boeotia. The Attic examples belong to the class commonly called Dipylon ware, because such vases have been found in great numbers in the cemetery of the Ceramicus, just outside the Dipylon Gate of Athens. Two vases of this ware were brought from Athens by

Col. Leake; others have been acquired recently. The Museum possesses no specimens of the largest and most characteristic vases of this class, which were set up as monuments over tombs, and which, though very numerous in Athens, are rare in other collections; nor has it any examples of the characteristic drawings of men, and of dances and funeral processions; but it has some characteristic animals (Nos. 14, 18), and most of the peculiar ornaments, such as the key or maeander pattern (Nos. 13, 16, 17), and rows of circles connected by tangents, which are common on bronze work and on ivory carvings of the same period (Nos. 20, 22), and which seem to occupy in Dipylon ware the place taken by the spiral in Mycenaean decoration. In several cases the vases in the Museum betray, especially in the ornamentation of their handles, the imitation of basket-work which is clearly the basis of many of the geometrical patterns.

There are no examples of the late Dipylon ware, commonly called Phaleric pottery because several examples have been found at Phalerum. The chief characteristic of this pottery is the introduction of motives derived from the "oriental" type of pottery (Nos. 25—42). A similar invasion of foreign elements may however be seen in the palmettes on the Boeotian geometrical vase (No. 24). The vase No. 22, also probably from Boeotia, is another transitional example. In shape it has some resemblance to the Proto-Corinthian, and the breast-like protuberances in front of it are found in the most primitive styles. The fabric and pigment resemble Boeotian geometrical, but some of the designs are probably to be traced to "oriental" influence. Such intermediate examples are not uncommon, especially in regions which held an intermediate position, like that of Boeotia between Attica and Corinth.

The so-called Proto-Corinthian style of pottery is represented by a few examples; among these the best is No. 25*a*, which gives a notion of the decorative effect of the miniature vases that are characteristic of the ware, though not of the fineness of work that is to be seen in some examples. The later and more ordinary examples of Greek pottery with "oriental" motives are usually roughly divided into two main classes, Corinthian and Rhodian. The oriental motives are doubtless derived from imported woven fabrics; they consist mostly of animals, wild or fantastic, often in

continuous friezes, and of decorative designs such as the lotus, palmette, &c., usually worked into a continuous pattern; the technique of woven fabrics is especially indicated by the ornaments scattered over the field, which are due to a desire to strengthen the stuff by making the warp and the woof interlace as frequently as possible, instead of being stretched across large expanses of one colour. The two names, Corinthian and Rhodian, are little more than convenient labels for distinguishing the two main classes of this "oriental" pottery. It is not to be supposed that all or even the greater part of the pottery so described was made either in Corinth or in Rhodes. There are innumerable subdivisions, some derived from the one or the other, and some intermediate between the two, so that no hard and fast line of division can be drawn, and, even in the most characteristic examples of one class, it is not uncommon to meet with features derived from the other, so closely were they related and so strong was their mutual influence. But, in the main, it may be said that the Corinthian class is distinguished by a closer and more structural subdivision of the whole surface of the vase, usually into horizontal bands, by a closer filling up of the whole field by ornaments surrounding the principal design, and fitting into all its outlines, by a preference for drawing the whole mass both of animals or men and of ornaments in dark silhouette, and adding detail by the use of incised lines; while the Rhodian is of a looser and lighter design and a more freely designed shape, has its ornaments only scattered over the field, not filling it up, and prefers to give the details, both of these ornaments and of the parts of animals which require detailed treatment, by drawing lines of moderate thickness with a brush upon the ground itself, while dark silhouette is restricted to the parts where detail is not required. Both alike use purple and sometimes white retouches, over the dark pigment in which the greater part of the design is drawn upon the light ground.

The way in which scenes, whether from actual life or from heroic myth, come to be introduced on Corinthian vases is well illustrated by No. 37. Here the upper frieze consists entirely of fantastic and decorative animals; but in the lower frieze is a scene in which three human figures take part, flanked by a more or less conventional procession of horsemen, while beyond these we again

find the decorative "oriental" animals at the back of the vase. After examples like this, the figured scene monopolises by degrees first the chief fields of the vase, and then its whole surface, until the conventional frieze of animals either disappears altogether, or remains only in a subordinate position, and other decorative elements are retained merely as a frame for the pictures that form the main subjects of the vase.

In addition to ordinary vases of the Corinthian style, we find many local imitations of it, showing more or less skill on the part of the potter; a good example of these may be seen in No. 38, which has a certain quaint originality, though in many ways it is very rough and uncouth in drawing.

The ordinary type of Rhodian ware may be seen in No. 41, which shows both the tendency to outline drawing in heads and ornaments, and the common device of setting the head only of an animal in a panel. Other specimens of ordinary Rhodian ware may be seen among the Naucratis fragments, Nos. 48—50, and 61—63. The peculiar and ornate variety of Rhodian ware known as "Fikellura" pottery from a small modern village in Rhodes, near which many examples of it have been found, is well represented by Nos. 40 and 42 of the Catalogue, and also by Naucratis fragments 64—65. On these may be seen the characteristic pigment, design, and ornamentation, especially the bands of crescents set vertically, all round the body of the vase.

The Museum has hardly anything to show of the early or transitional black-figured vases. There is no black-figured Corinthian or Chalcidian ware, though the influence, especially of the latter, may be recognised in vases like Nos. 44 and 45. Nor is there any example of the Attic pottery intermediate between the Dipylon ware and the fully developed black-figured style. The black-figured amphorae, hydriae, and cylices in the Museum are almost exclusively of Attic manufacture; most of them were among the Attic exports which are found in great quantities in Etruria, and which consequently gave rise to the name "Etruscan vases," often applied to Greek vases in the earlier part of the present century. There are, however, two or three exceptions; No. 43, for instance, belongs to a known class, which is certainly not Attic, and of which examples have been found in Etruria (No. 43 is from

Vulci; the British Museum example from Cervetri). Some are inclined to believe that they were imported from Ionia, or some other part of Asia Minor. But it seems more probable that they are a local Italian imitation of Greek ware. I have not, however, pressed this opinion so far as to transfer the vase to the Italian case.

Black-figured amphorae, hydriae, and oenochoae fall naturally into two classes—those which are covered over the greater part of their surface with black pigment, leaving only a panel or panels in which the scenes with the figures are enclosed, and those which show the surface of red clay over the greater part of the vase, those parts not occupied by the figures being either left plain or ornamented with various designs in black—mostly lotus, palmette, and spiral tendrils. The two systems exist side by side, and it is impossible to make any distinction between them in the way of priority; either seems to have been preferred according as the beauty in tone and surface of the red clay or of the glossy black varnish recommended itself to the potter. It may be said that the preference for the glossy black surface, if not the panel system associated with it, ultimately prevailed in "red-figured" vases. The transition, so far as the panels are concerned, is clearly seen in the oenochoae, Nos. 162—164. Here we see, first, an oenochoe with a black-figured design in a panel, the rest of the surface being covered with black; then comes an oenochoe with a figure left in the red clay, and the background round it filled in with black, though it is still separated from the general black surface of the vase by a border which is a survival of the panel; then, in 164, we see the red figure surrounded by a continuous surface of black, all trace of the panel having disappeared.

An analogous transition from red to black for the general surface of the vase can be traced in the cylices also; but in them the border of the circular field analogous to the panel is more persistent, after the introduction of red-figured technique.

The chronology of Greek vase-painting has been revolutionised by the excavation of the Athenian Acropolis in 1886—90. Before this time there were no certain data for fixing the periods at which the various styles were prevalent; and as a result there was a not unnatural but, as we now know, quite erroneous assumption

that the chief masters of Attic vase-painting were, roughly speaking, contemporary with the great period of artistic activity in Athens under Pericles and Phidias. The recent excavations brought to light innumerable fragments of pottery, buried among other remains of sculpture and of architecture, just as they had been thrown in to form part of the terracing up of the Acropolis when its walls and its buildings were restored after its sack by the Persians. These fragments were not, of course all buried at the same time; but some portions of the terracing can, from their position and their peculiar stratification, be assigned to a time very soon after the Persian wars, when the great substructure of the Parthenon was being built. It follows that the fragments found in these places must come from dedications set up before the Persian capture of Athens in 480 B.C., and so a certain terminus ante quem is gained for all those classes of vases which are represented among the relics of the Persian destruction. These classes include not only a vast quantity of black-figured ware, of every degree of execution, from the most careful and delicate to the roughest and most hasty work, but also a very considerable amount of red-figured ware. This red-figured ware includes vases signed by many of the well-known potters, including even the greatest masters of Attic vase-painting, such as Euphronios, Brygos, Duris, and Hieron. It follows that these men had brought the severe style of vase-painting to its highest perfection before the time of the Persian wars, and therefore that their predecessors in this technique, the early red-figured vase-painters commonly known as the cycle of Epictetus, must be placed in the later years of the sixth century. The Museum possesses two examples of the work of these earlier masters; one of them is the cylix signed by Cachrylion; the other the cylix with Κράτης καλός. No long interval of time is to be assumed between these earlier red-figured vases and the finest examples of black-figured technique, of which we may see an example in No. 48. This resembles the style of the potter Pamphaeus, who, as well as many other of his contemporaries, made use of both the black-figured and the red-figured technique; in some cases the two are found side by side upon the same vase. And moreover the development may well have been a rapid one up to vases like this from the earlier signed vases of Attic

potters. A fine example of this earlier style may be seen in No. 60, the cylix signed by Hischylus as potter and Saconides as painter. Here the mythological scene is quite a subordinate part of the decoration, and is restricted to the space under the handles, while the main field is taken up by the great decorative eyes which are so favourite a device at this time; cf. Nos. 61, 62. Eyes are found in a similar position on a class of bowls found at Naucratis; but derivation from this source, in the case of the Attic cylices, is doubtful; for the eye appeared on many classes of early pottery; cf. Nos. 9, 39, Naucr. frag. 33, &c. Besides the works of the chief potters of this period, there is a whole class of vases usually called the ware of the minor potters (*German* Kleinmeister); these usually have either a mythological or other figured scene on a small scale, and forming a subordinate part of the ornamentation, or sometimes only decorative designs. An example is No. 63, signed by the potter Hermogenes; probably all these potters, great and small alike, are to be placed in the second half of the sixth century.

There is also a very large class of black-figured vases which resembles in designs and technique the classes just described, but shows a very rough and careless execution; examples are No. 46, and most of the lecythi, Nos. 75—119. It used to be maintained by some eminent authorities that all vases of this sort, and, indeed, many others of apparently early date, were not the genuine products of an early period of Greek art, but were a later imitation, partly due to hieratic and partly to purely commercial conditions; that they were, in fact, produced to meet the demand in later times for Greek vases of the usual conventional type. We see, however, that the discoveries on the Athenian Acropolis contain, in the remnants of the Persian sack of 480 B.C., not only characteristic specimens of all the finer kinds of early black-figured and red-figured pottery, but also numerous pieces of careless and inferior workmanship, such as was supposed to be characteristic of these later imitations. In the face of this evidence, the theory that all such rough and careless work is late can no longer be maintained; but, on the other hand, it is probable that a class of common vases, like the lecythi, continued to be turned out in great numbers, and in mere mechanical repetition of style and subject, down to a period much later than that to which we must assign the origin of their fabric and design.

The development of vase-painting subsequent to the Persian wars is but scantily represented in the Museum. The oenochoe, No. 164, is an example of the finest period of the severer style, and must be dated early in the fifth century. Of the freer style of about the middle of the century, or perhaps later, there are a few examples, such as the cylices, Nos. 72—74, and the "Nolan" amphorae, Nos. 166—7. None of these, however, are of remarkable excellence in drawing; others are of the most careless style. For red-figured vase-painting later than the fifth century, it is necessary to turn to the Italian case, Nos. 238—256. The development of vase-painting on a white ground may be traced, in some of its earlier stages, on the fragments from Naucratis. On one class of these we see merely figures in black silhouette, with incised lines (Fragm. 36—40), such as are found also on ordinary black-figured vases with red ground; the same technique may be seen also on the very common class of lecythi with black figures on white ground, Nos. 120—137. But on the more characteristic examples of Naucratite ware (Fragm. 17—32) we see a development of outline drawing, and even of polychromatic colouring, which was later to reappear in the Attic white lecythi (Nos. 139—143). On the Naucratis fragments are examples of laying on white, over the creamy ground, for the flesh of women, a device which recurs on a well-known class of lecythi represented here by No. 138; and other colours, especially pink and brown, are also used in even tints for the flesh of men and other coloured surfaces. The influence of Naucratis on the painters of the Attic lecythi may not have been direct, but it can hardly be denied in this case, especially since Naucratite pottery has been found in Athens. The Museum has no examples of the fine cylices and other vases with white ground which show the most beautiful examples of the technique in Athens about the beginning of the 5th century; and there is a great need of more lecythi to supplement those that are there already in showing its later development.

The Italian—mostly S. Italian—vases that are placed together in the fourth case are mostly of value as showing us the later products of the Greek potter's art, at a time when we have but few examples of genuine Greek fabric. An exception must be made of the earlier Italian vases, Nos. 224—237, but even these are not probably so primitive in date as in appearance; some of them have

evidently borrowed designs from Greek vases of the finest period. The ordinary run of Italian red-figured vases (Nos. 238—256) are local imitations of Attic pottery, and vary in excellence according to the success with which their models are copied; some of them (e.g. No. 238) attempt even to imitate the beautiful red clay of the Athenian Ceramicus by covering the vase with a reddish slip before the black varnish. The more florid and ornate examples that fill the second shelf are a peculiar Italian development, mostly of what is commonly known as the Apulian type. Some of them show the characteristic shrine (e.g. No. 247), here introduced as a purely decorative element, to divide the field; almost all have the usual ornaments, lily-like plants and tendrils, discs, &c., with a free use of white and yellow retouches—the last probably a cheap substitute for the gilding which is found on some later Attic vases. Some show the clumsy figures and large heads which mark the Campanian fabric (No. 248). The style of 249 is peculiar, and I do not know exactly where to assign it. It has some traces of imitation from Attic ware, and also some of the characteristics of Campanian ware. But the curious colouring, and above all the drawing of the figures, and their hair, brushed straight back from the forehead, cannot easily be paralleled. I hope that, with the help of the illustration, similar examples elsewhere may be noted. In the bottom of the case are several examples of the decorative use of various colours over a black ground which is a favourite device in the S. of Italy.

It will be seen from this short sketch both how far the history of Greek vase-painting can be traced in the Fitzwilliam Museum, and also what are the chief gaps in the collection; it is perhaps not too rash to hope that the indication of these gaps is the first step towards filling them.

9 23 1

21 3 2 24

PLATE I. [*To face page* 1

VASES IN FITZWILLIAM MUSEUM.

Primitive island pottery.

1. Vase, with round body and small neck, one handle. Height, ·18 m.

Ornamentation, in light red over whitish slip; clay terra-cotta. The whole field divided up by double bands; between them zig-zag patterns; on bottom, sets of four bars, radiating from centre, which is plain.

F.* From a collection made at Corinth; purchased 1896.

2. Double vase, with one handle, pierced at top and bottom for suspension. Height, ·11 m.

Ornamentation, in dark red and brown on whitish slip, over light red clay, much obliterated; rough geometrical patterns and lines.

F. Cyprus, purchased 1896.

Mycenaean pottery.

All the specimens of this style show a whitish slip, over a light-coloured clay; the ornamentation is in an opaque, shiny pigment or varnish, which varies from red to brown, according to the fabric and the firing. The bands round the vase, which form the chief part of the ornamentation, are usually applied while it is on the wheel; sometimes, as in 3, when it is laid on the wheel on its side.

3. Vase, with spherical body, narrow mouth, and two handles. Height, ·125 m.

Ornamentation, bands of red on neck and handles; on either

* F. is placed at the end of the description of each vase figured in the illustrations. If the figure is not opposite the description, the number of the page that it faces is added.

side of body a set of concentric circles, vertically applied: between them, a set of horizontal bars, on either side below the handles. This vase is similar to those found in great numbers by Mr Petrie at Tell el Amarna, dating from about 1300 B.C.

F. p. 1. Cyprus, purchased 1896.

4. Vase, with funnel-shaped mouth, and one handle, set close in to shoulder, and sticking up. Height, ·07 m.; diameter at base, ·08 m.

Ornamentation, bands of reddish-brown pigment on rim, shoulder, and body of vase.

Purchased in Athens, 1896; said to have been found with 5 and 6 in a grave at Spata in Attica.

5. Small jug, with circular mouth and plain handle. Height, ·09 m.

Ornamentation, broad bands of reddish-brown pigment on rim, neck, handle, and body; the space between them alternately plain and filled with narrow bands.

See 4.

6. Jug, with circular top, swelling body, and plain handle. Height, ·17 m.

Ornamentation, brown bands round rim and neck, and on body, the latter in sets of three. From neck to upper set of bands on body, ray-like sets of short horizontal bars, narrowing slightly towards bottom.

See 4.

7. Small bell, with handle at top, covering small opening; no trace of clapper. Height, ·07 m.; diameter at bottom, ·06 m.

Ornamentation, on handle, and round body, bands of dark brown, almost black pigment.

Purchased in Athens, 1896; possibly found with 4, 5, and 6.

8. False-necked vase, with two handles and vertical spout at side (Bügelkanne). Height, ·125 m.

Ornamentation, on top of false neck, concentric circles, of reddish brown; on neck, spout, and handles, bands of same; on top of body, sets of chevrons; round body alternating broad bands, open spaces, and sets of narrow lines; on bottom, concentric bands.

Rhodes, Biliotti Collection; purchased 1896.

9. Similar shape. Height, ·175 m.

Ornamentation, in brown, varying to light red. On top of false neck, rosette; a brown band as if fixed round neck and spout. On top of body, away from spout, floral design (lily ?) made to simulate eyes and nose; on either side of spout, triangular ornaments; round shoulder, a broad band of delicate scale design, following pattern of a shell. Then a band of zig-zag; then band of alternating semicircles, double in one part; below, narrow bands at intervals. A rich and ornate specimen of the later Mycenaean style.

F. p. 1. Rhodes, Biliotti Collection; purchased 1896.

10. Vase, with three handles, set in horizontally, swelling body, wide mouth, and tapering bottom. Height, ·16 m.

Ornamentation, broad band inside and outside rim; on shoulder, slanting lines; below them bands of brown; then an open interval, and bands of brown again round foot.

From a collection made at Corinth; purchased 1896.

11. Bowl, with flat bottom and concave sides. Height, ·06 m.; diameter at top, ·1 m.

Ornamentation, plain reddish-brown bands, concentric or horizontal, inside and out, at even intervals.

Purchased at Syra, 1896; said to have been found in a tomb there with 12.

12. Cypriote barrel-bodied jug; a knob at either end of the barrel; handle and funnel-shaped mouth. Height, ·11 m.; length of barrel, ·08 m.

Ornamentation, brown bands on neck and handle; concentric bands, two broad with two narrow between them twice repeated, drawn on wheel round the knobs at either end.

Said to have been found with 11; in any case an importation from Cyprus; purchased at Syra, 1896.

Geometrical style.

(*a*) *Dipylon class*, so called from the fact that the majority of examples have been found in the cemetery just outside the Dipylon gate at Athens. The two examples brought by Leake from Athens, 13 and 14, may probably have been found there.

13. Oenochoe, with tall neck, trefoil top, and twisted handle. Height, ·29 m.

Ornamentation, round lip, a line of dots; on front half of neck, simple maeander between horizontal bands; single zig-zag above, treble below; on top of body, just below neck, a small panel, with quadruple zig-zag above, single below, between horizontal bands; below this, a series of horizontal bands all round the jug, alternately dark brown and open with two lines of brown painted on the wheel. All these in dark brown pigment, thinning to yellow, on yellowish-brown ground: the rest covered with the brown pigment.

Leake Collection; Athens.

14. Miniature oenochoe, with tall neck and trefoil top. Height, ·06 m.

Ornamentation, band of brown pigment round lip and down sides of handle, which has line of dots down its back. In panel in front of neck, an animal, probably an ibex, with front and hind legs drawn up under it; behind head, a lozenge; on either side of panel, a vertical band with slanting lines across it; on top of body, beneath neck, a zig-zag band, to base of handle: all round the rest, horizontal lines painted on the wheel, a broader line at the bottom. All in brown pigment on yellowish ground.

Leake Collection; Athens.

15. Small jug (oenochoe), mouth pinched together, but not quite trefoil. Height, ·08 m.

Ornamentation, on handle, bars and cross pattern, imitating basket work. Round body bands of zig-zag, with dots, chequers, and diamond pattern. The peculiar appearance is due to the loss of the brown pigment, while the parts it did not cover have a whitish incrustation.

From Athens, presented by W. Loring, M.A., 1896.

16. Vase, with high body and neck, and two handles on shoulders. Height, ·215 m. The shape resembles that of the large Dipylon vases.

Ornamentation, in reddish pigment, on neck, bands enclosing zig-zag and dots, and a broad maeander pattern of simple form, drawn in outline and hatched. On body, broad and narrow bands,

18

20 22 16

PLATE II. [*To face page* 4

divided on shoulder front and back, into two panels; in each panel, a circle containing a cross outlined by arcs of circles; between panels, double zig-zag set horizontally.

F. p. 4. Bought in Athens, 1896.

17. Elongated cup, with high handle, attached in its middle by a cross-bar. Height, ·11 m.; with handle, ·125 m.

Ornamentation, in brown on yellowish clay (restored in parts). On handle, bands and cross patterns, imitating basket-work; on front part of cup, bands of chequers, maeander, slanting bars, and zig-zag, with lower triangles traversed by lines parallel to one side.

From Athens, presented by W. Loring, M.A., 1896.

18. Bowl, with inset for lid, and two holes pierced in rim on either side for suspension. Height, ·105 m.; diameter, ·225 m.

Ornamentation, bands of brown, shading to red on rim. Between them, below top, band of simplest possible maeander, consisting merely of vertical lines drawn from the top and the bottom alternately; then a band of panels; then another similar maeander; then a row of dots. The panels are separated by varying zig-zag patterns, enclosed on either side by three vertical lines; designs of panels—horse tethered to manger, four-rayed star, the rays outlined by arcs of circles, stag, and a bird with long neck bent down over the stag's back (vulture or crow), horse with similar bird, &c. The lid was probably originally surmounted by a moulded horse group, as is usual in such bowls.

F. p. 4. Purchased in Athens, 1896.

19. Cup, with handle. Height, ·09 m.; with handle, ·105 m.

Ornamentation, on handle, bars imitating basket-work. On front part of cup, bands of zig-zag above and below, in middle band of highly conventionalised pattern derived from row of aquatic birds.

From Athens, presented by W. Loring, M.A.

20. Vase, with one handle. Height, ·15 m.; with handle, ·18 m.

Ornamentation, on handle, bands and crosses imitating basket-work; on body, bands of brown, enclosing lines of dots, band of lozenges, terminated at either end by a panel with a four-rayed star, each ray outlined by arcs of a circle; and having in the

middle a panel with a goose and a star over its back. Also a broad band of sets of concentric circles connected by tangents.

F. p. 4. Purchased in Athens, 1896.

21. Vase in the form of a *calathus*, or wool basket. Height, ·16 m.; diameter, ·185 m.

Ornamentation.

Inside, a wreath pattern round the rim; within, the upper part painted brown. On edge, line of dots.

Outside, upper part and lower part painted brown; in middle, alternating bands of brown and open with two lines of brown. All on yellowish-brown ground, natural colour of the clay.

This may probably have been set up over the tomb of a lady; similar baskets often occur on sculptured stelae and vases, as a symbol of a good housewife's pursuits.

F. p. 1. No record.

(*b*) *Boeotian.*

22. Vase, with broad flat bottom, narrow neck with swelling band as if for attaching handle half-way up it, broad, funnel-like top, and one handle with lower end turned up; also two breast-like protuberances on front. Height, ·115 m.

Ornamentation, in light red on light ground, bands, zig-zag on neck, at its base band of filled circles connected by tangents; on body, circles of dots, two of which occur on the breast-like protuberances; below, sets of triangles, in threes, resting on the base, each with smaller ones within it; the middle one of each set of three prolonged at the apex to join the band round the base of the neck.

Both in form and decoration this vase is intermediate between the Dipylon and the Proto-Corinthian styles; it is said to have been found in Boeotia.

F. p. 4. Purchased in Athens, 1896.

23. Bowl, flat bottom, rim curving in at top, and perforated vertically by two small holes on each side for suspension. Height, ·08 m.; diameter, ·155 m.

Ornamentation, in brown on light yellowish ground, natural colour of clay.

Inside, plain.

33 25 27 38
35 40 37

PLATE III. [*To face page* 7

Outside, a broad band of brown on rim; on shoulder, a band of zig-zags, set vertically. The rest covered by a series of bands, painted on the wheel.

F. p. 1. Bought in Thebes; presented by E. A. Gardner, M.A., 1897.

24. Four-handled bowl, on foot. Height, ·17 m.; diameter, ·24 m., exclusive of handles.

Ornamentation, in brown and red on light yellowish ground.

Inside, a broad band under rim, another near bottom.

Outside, on rim, just beneath it, and on handles, sets of four brown bars each, at intervals; below, brown band. The main field divided into six panels; three filled with brown vertical lines and red slanting or crossing lines; three with inverted palmettes in red and brown, growing on a stem from the left; below, more bands and line of dots. On foot, broad brown band at top and bottom, four narrow ones between them. Inside foot, three narrow bands of brown close to bottom.

F. p. 1. Bought in Athens; probably from Boeotia. Presented by E. A. Gardner, M.A., 1896.

So-called "Proto-Corinthian."

25. Small vase with tapering foot and one handle. Height, ·105 m.

Ornamentation, in brown and purple on light ground, colour of the clay. On top and handle, bands of brown and purple, much defaced. On shoulder, set of bars, covering all the space except the base of the handle; on upper part of body alternating bands of brown and purple, thin lines of the ground left between; lower part plain, with one line of brown round middle, and broad band above base.

F. Worsley Collection.

25 *a*. Miniature oenochoe, with flat round top. Height, ·065 m.

Ornamentation, in brown and purple on whitish clay.

On top, circles and radiating lines ending in dots, also circle of dots; dots all over back of handle; on shoulder, three rows of dots separated by thin lines, with treble lines above and below.

On lower part, broad band and rays ascending from base, which is encircled by three lines. In two bands, above shoulder, and also round middle of body, rows of animals, very rudely drawn, facing some to right, some to left. The only clear trace of purple is a thinner band laid over the broad brown band. Fine decorative work.

Presented by H. Cope Caulfield, M.A., 1896.

25 *b*. Bombylius, with flat handle. Height, ·065 m.

Ornamentation, in brown and purple.

On top, concentric bands; on back of handle, horizontal bands. Below neck, band and dependent petals; round body broad and narrow bands; in middle, three lines and row of dots above and below (wreath); bottom plain.

Presented by H. Cope Caulfield, M.A., 1896.

25 *c*. Vase, with one handle and pointed foot. Height, ·1 m.

Ornamentation, in brown and purple.

On top, rosette, left in clay, back-ground filled in dark brown. Band on projecting rim round neck, and dependent petals; below, three lines and broad band of brown, with two narrower bands of purple over it; lower part plain.

From Viterbo; presented by H. Cope Caulfield, M.A., 1896.

26. Bombylios, handle made solid and perforated before baking with round hole. Height, ·085 m.

Ornamentation, in brown on light ground, natural colour of clay. On top, petals radiating from central hole; on rim, bands; below it, dependent bars, and three bands below them; three other bands round lower part of body; the field between the two sets being filled with dots arranged diagonally. On bottom, concentric circles at various intervals.

Worsley Collection.

27. Bombylios, handle made solid, and pierced with round hole before baking. Height, ·08 m.

Ornamentation, in brown and purple on light ground, natural colour of clay. On top, concentric circles; below it dependent petals. On body, five broad bands of brown, separated by narrow

30 36

PLATE IV. [*To face page* 9

bands of the ground; on each band four thin purple lines painted over the brown. On bottom, concentric circles at even intervals.

F. p. 7. Cameirus, Rhodes; "found there recently, like all the other vases from the same place, by MM. Salzmann and Biliotti." Presented by Prof. Churchill Babington, B.D.

Ordinary "Corinthian" ware.

28. Bombylios, handle as before. Height, ·095 m.

Ornamentation, in brown and purple on light ground, colour of clay. On top, radiating petals, brown, every alternate one retouched with purple; on rim, dots; below it dependent petals, brown; on front, gryphon to right, with wings outspread on either side, knobs on head in imitation of decorative bronze; on back, goose with folded wings, all in brown with incised lines and purple retouches; in field, rosettes, brown with incised lines; on bottom, rosettes of brown petals, brown dot in centre, not hole, as in all others.

Cameirus, Rhodes; presented by Prof. Churchill Babington, B.D.

29. Bombylios, handle as before. Height, ·08 m.

Ornamentation, in brown and purple on light ground, colour of clay. On top, radiating brown petals; on rim, dots; below it, dependent petals, brown, every alternate one retouched with purple; on front, swan to right, with wings expanded on either side; on back, below handle, goose to right, with folded wings, both with incised lines and purple touches, in field, scattered flowers, in brown with incised lines and purple touches; on bottom, rosette of brown petals.

Worsley Collection..

30. Large bombylios, handle as before. Height, ·205 m.

Ornamentation, in brown on light ground, with purple and white retouches. On top, radiating petals; on rim, cross-hatching; below it, dependent petals; and below them, bands enclosing a wreath that goes all round. On front, large double lotus (or thunderbolt pattern), upright with a palmette attached by looped and interlacing stalks, on either side; on back, swan; rosettes, incised and with purple and white dots, in field. On bottom, large rosette encircled by a wreath. Rich decorative work.

F. Bought in Athens, 1896.

31. Bombylios, handle as before. Height, ·085 m.

Ornamentation, in brown and purple, on very light ground, colour of clay. On top, alternating brown and purple petals, radiating; on rim, dots; below it dependent petals, brown and purple alternating. On front, two birds (? doves) facing; between them, double palmette or thunderbolt, lower part much larger than upper, all with incised lines and purple retouches; on back, three small rosettes, brown with incised lines; on bottom, rosette of brown petals. All ornamentation very sparse, so as to leave much of ground open.

32. Bombylios, handle as before. Height, ·08 m.

Ornamentation, in brown and purple on light ground, colour of clay. On top, radiating brown and purple petals, alternating; on rim, dots; below it, dependent petals. On front of body, a lion, sitting to right; drawn in full brown silhouette, with purple retouches, and incised lines; mane cross-hatched; in field, scattered rosettes, roughly drawn in full colour and incised; on bottom, circle of dots.

Cameirus, Rhodes; presented by Prof. Churchill Babington, B.D.

32 *a*. Aryballus. Height, ·075 m.

Ornamentation. On top, band of brown, and narrower band of purple over it; below neck, dependent petals; round body, two couchant animals (? dogs) to right, and standing goose; bottom plain.

"From Caere or Agylla"; presented by H. Cope Caulfield, M.A., 1896.

33. Large bombylios, handle as before. Height, ·19 m.

Ornamentation, in brown and purple on light ground, colour of clay. On top, radiating petals (half restored); on rim, dots; below it, dependent petals, all brown; beneath them, two brown bands. On front, winged bearded man to right in conventional kneeling position of rapid flight, left arm extended forward, right hanging down behind; chest full face, face and legs profile; face, neck, chiton, and band on wings painted with purple over brown; the rest, including hair and limbs, brown; incised lines, profile incised; white dots on wing; on back, swan, brown, with purple band on

wing, and white and purple dots; in field, rosettes, brown, with incised lines; on bottom, rosette of radiating petals and concentric circles; right forearm and right leg, knee to foot, obliterated; leg restored.

F. p. 7. Holland, 279; bought at Babington sale and presented by M. R. James, Litt.D., 1896.

34. Large bombylios, handle as before. Height, ·22 m.

Ornamentation, in brown and purple on light ground, colour of clay. On top, radiating brown petals, between concentric circles; on rim, dots; below it, dependent brown petals, and two bands of brown. On body, leopard-headed bird, to right, with wings outspread on either side so as almost to join at back, and cover whole field; in brown with purple retouches, white dots and incised lines; in field, rosettes and other ornaments shaped so as to fill every corner of the space, brown with incised lines; on bottom, large rosette of brown petals and concentric circles.

Bought in Athens; presented by E. A. Gardner, M.A., 1896.

35. Pinax with two handles. Diameter (exclusive of handles), ·19 m.

Ornamentation, in dark pigment, brown to light red according to firing, and purple retouches, inside, on whitish slip, outside on natural pink colour of clay.

Inside, in centre, a rosette made up of concentric bands, dots, and rays; round edge of flat part, more concentric bands and rows of dots; in field between, bull and ram facing, goat (?) and bull facing, and bird (goose?), all drawn in full brown silhouette, with incised details and purple retouches, circles of dots in field; on rim, another row of 12 similar beasts facing in pairs, including also lion and boar; on edge and handles, rows of dots.

Outside, large rosette in centre of bottom, consisting of concentric circles, and rays; between rays which are incised and touched with purple, smaller rosettes with incised detail; on ring of stand, alternating sets of three or four zig-zag lines and circles of dots; on outside of rim, rays, some running up, some down.

F. p. 7. "Probably Corinthian fabric, from Earl Cadogan's collection"; presented by Prof. Churchill Babington, B.D.

36. Large aryballus, with flat bottom. Height, ·145 m.

Ornamentation, in brown and purple on light ground. On top, radiating petals; on rim, dots; below it, dependent petals. The field for the main subject is carefully smoothed and slightly pressed in front. On front, a man, holding a jug in his left hand, his right on his hip, right leg raised from the knee, in a dancing attitude; he is clad in a short tight-fitting jacket, covering the buttocks (which are perhaps artificially exaggerated), the costume of a member of a rude chorus. On either side is a human-headed bird facing him with raised wings; the one on the left has the feathers on the part of the wing over the breast incised like scales. In field, rosettes and other ornaments.

F. p. 9. Bought in Athens, 1896.

37. Oenochoe, with broad flat bottom and narrow neck; top triangular; projecting rib round neck. Height, ·17 m.; diameter at bottom, ·155 m.

Ornamentation, neck and handle painted dark brown, with circles of dots in white, and white eyes outside lip on either side; projecting rib purple with white dots. On body two broad friezes of figures, separated by bands of brown and purple and white and dots on light ground; below, band of rays ascending from base. Upper frieze, in middle human-headed bird, facing to right, wings outspread on either side; on either side a sphinx in profile facing her; beyond them, on either side, a panther, standing; then a bird on either side, facing base of handle, an owl and (?) a duck. Lower frieze, in middle a man standing, leaning on spear; he has long chiton, drawn in brown outline, and purple himation; face purple; on either side of him facing, a similar figure, but (?) female, with necklace of white dots and purple himation covering upper part of body; below it is long chiton in brown outline. From either side advances a pair of horses with one rider, the pair indicated by doubling the outlines, the rider in short chiton and holding reins and riding whip; behind each pair comes a single horse and rider, similarly equipped; behind these again, on either side, is a seated lion, with his face turned back on his shoulder. Under the base of the handle is a group of two cocks facing, with a lizard running up between them. The ground is a pale yellow; the figures dark brown, with purple retouches, white dots, and fine incised lines;

the ground is filled with rosettes of various sizes, with incised lines, and a few drawn circles with dot in middle, in brown. The whole composition is very rich in effect, and the details fine and delicate in execution. An excellent example of the transition from purely decorative work to figure subjects.

F. p. 7. Bought in 1896.

38. Vase, with swelling body, wide neck, and two handles set on shoulders horizontally; on each side of handles, projecting knobs. Height ·195 m.

Ornamentation, on whitish slip over light clay, in brown, with purple retouches; on upper part of body in panels, divided and filled with dots round handles; between them, two rows of connected lotus buds, the lower inverted. Round body of vase, frieze of animals, all facing to right; viz. a lion, seizing by the haunches a bull, a dog crouching, a hare (the last two with one back leg and one front leg only drawn), a stag, a boar, and a ram; the drawing very coarse and careless, but quaint, especially in the use of incised lines, as for the lion's teeth, the boar's tusks, the ram's horn, &c.; in the field dots scattered about, without incised lines. Below, band of lotus buds, connected, and below again, rays ascending from foot; all empty spaces in ornamental designs filled with dots; foot brown; a rude imitation of Corinthian ware.

F. p. 7. Rhodes, Biliotti Collection; bought in 1896.

39. Oenochoe, with trefoil top, and double rim to it, perhaps in imitation of lid; a projecting line at base of neck. Height, ·20 m.; with handle, ·21 m.

Ornamentation, in purplish brown over a whitish slip; clay a light terra-cotta. In depression of trefoil top on either side, a rudely drawn eye; on neck, three pairs of petals; on body, a broad band in the middle, and several thinner ones above and below, all painted on wheel.

Rhodian pottery.

40. Amphora, very slender, with narrow mouth. Height, ·25 m.

Ornamentation, in purplish brown on whitish slip, over light clay. Round neck, maeander; on handles, slanting bars; on

shoulder, wreath of ivy, the leaves all ascending, the stalk represented by two lines with dots between them, over all upper part of body minute groups of dots (3 or 4 each), set approximately in quincunx pattern; round bottom of body, band of crescents, with band of slanting bars above and below it. So-called Fikellura ware.

F. p. 7. Rhodes, Biliotti Collection; bought in 1896.

41. Rhodian pinax on stand. Height, ·15 m.; diameter, ·34 m.

Ornamentation, on whitish slip over light-coloured clay, in brown and purple.

Inside, in centre, rosette, surrounded by concentric broad bands of brown, with a narrow line of purple on each, and one band of maeander (the open part continuous); outer field divided by six sets of descending rays (seven each except one, which is five) into six panels: in three of these, head and neck of a goose to right, drawn in full brown silhouette, but eye and mouth left in outline, surrounded by lozenges, rosettes, swastikas, &c., all drawn in outline, no incised lines; in the other three panels, an ornate lozenge, surrounded by other patterns.

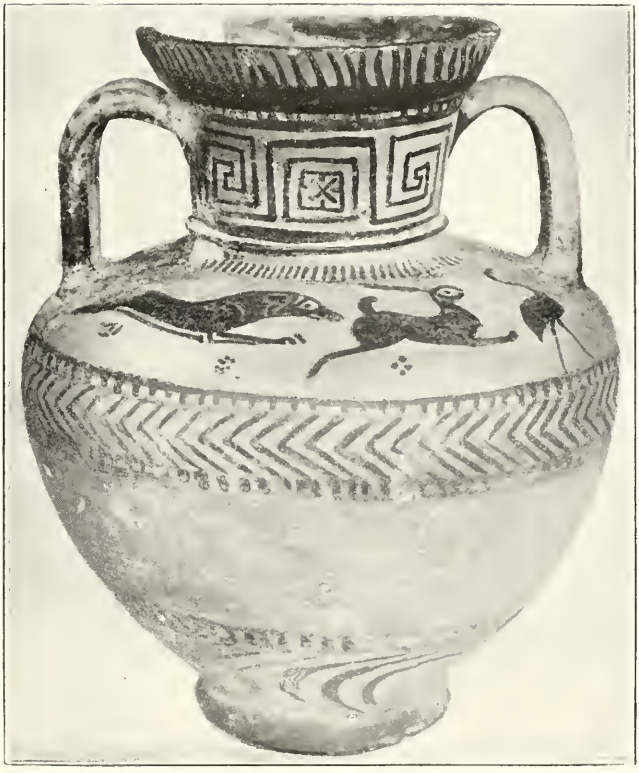
Outside, brown bands at intervals.

Rhodian or Asia Minor fabric, said to be from Cameirus, Rhodes; presented by Prof. Churchill Babington, B.D.

42. Amphora, triple handles. Height, ·285 m.

Ornamentation, in brown varying to light red, on light slip, over light-coloured clay. On rim, slanting bars; on handles, horizontal bars; on neck, between handles, in panel, one side maeander, the other plait. On top of body, row of dependent bars; on shoulder, between handles on each side, a hare pursued by a hound, in front of hare, on one side only, long-legged aquatic bird (stork?): the animals are drawn in full colour, heads and other details in outline, hare and hound have each only one front and one hind leg drawn. In field, three small dot circles on each side near bottom of field; below, a band of chevrons, with a band of dots above and below it; then an open space; round lowest part of body, a band of crescents, with a band of dots or bars above it. So-called Fikellura ware.

F. Rhodes, Biliotti Collection; bought in 1896.



42

PLATE V. [*To face page* 14

43

Plate VI. [*To face page* 15

Black-figured vases, design and ornament covering whole surface of vase.

43. Amphora. Height, ·30 m.

Ornamentation, in dark brown varnish, with purple and white retouches, on light buff slip, almost colour of clay, which is whitish.

Inside top, varnish burnt red, outside rim, net pattern, with three rows of dots on the intersections; the neck and upper half of body in panels; between the handles on neck, three (red-legged) partridges or quails, standing, to left; below:

A. Two warriors attacking a fallen giant at extreme right; the giant is half recumbent on the ground; he supports himself on his left hand, and in his right raises a large stone (white); he is nude, with long hair and beard purple, and hair indicated by incised lines on front of body; his eye is drawn as if seen from front though the face is profile, and is close to the edge of the brow. He is attacked by the first warrior, who advances to right, holding in his left hand a spare spear; he also holds a spear in his raised right hand. He wears a close-fitting chiton, purple with white edges, a helmet, with φάλος and feathers projecting from its front (see *Journ. Hell. Stud.* IV. p. 17), and cheek pieces, greaves, and a sword; he is followed by another warrior similarly armed. This scene had been repainted and restored in imitation of a vase in the British Museum (B. 154), to represent Ulysses thrusting a branch into the eye of the Cyclops, who lay in a cave. The subject now would do as well for Heracles and Telamon fighting Alcyoneus, to whom the stone is appropriate as a weapon; cf. Pind. *Nem.* IV. 46, and *Schol.*

B. A centaur advancing to left, attacked on either side by a warrior. He holds a large white stone on his shoulders with both raised arms; the profile of his face is drawn in front of it by incised line; he has a high erect ear; his belly is white. The warrior on the left, who advances and thrusts with spear in raised right hand, and Boeotian shield (inside visible) on extended left, wears a helmet with cheek piece and φάλος over forehead, close-fitting thorax to waist (purple), and chiton beneath it (white) and sword; greaves are only outlined with incised line. The other warrior is similarly clad, but has Argolic shield (drawn oval in perspective) and his greaves are painted purple. Under the centaur and in front of him, on the

ground, stand two birds, facing right and left, precisely similar to those in decorative frieze above.

Below, all round body of vase, similar birds (quails or partridges) walking to left; below them, band of lotus and palmette; below this, rays ascending from base.

Either of Ionian fabric, or more probably a local Italian imitation of it. A similar vase, with the same friezes of quails or partridges, is in the British Museum, B. 57, from Cervetri (Gerhard, *Auserl. Vasenb.* II. 127; several others are known).

F. p. 15. Leake Collection; Vulci.

44 A

44 B

PLATE VII.

[*To face page* 17

44. Amphora, projecting band round inset of neck. Height, ·38 m.

On neck, each side, quadruple palmette with interlacing stalks.

Round whole body of vase, on upper part, battle of Heracles and Telamon with Amazons; lower part black, lustrous varnish, with pairs of purple lines at intervals; same on mouth of vase.

A. Heracles (ΗΡΑΚΛΗΣ) strides to right; he grasps with his left hand the crest of his opponent Andromache (ΑΝΔΡΟΜΑΧΑ), and stabs her behind the right shoulder with a spear in his raised right hand, while he sets his left foot on her waist. He is bearded, with wide open eye and circular pupil, spiral curls incised on forehead. He wears the lion skin (girt about his waist, the fore-paws knotted across his chest, the hind ones hanging down, head not visible, hairy texture indicated by incised scratches), over a close-fitting chiton, probably once painted white, incised with fine parallel lines from top to bottom, round which is border of small circles; he also has sword hanging at his waist. His opponent, Andromache, is sunk on to her left knee and arm; she wears a close-fitting helmet, with high crest, covering the whole head but leaving the profile of the face visible; its outline is drawn in purple; probably all her flesh was once painted white; she has narrow almond-shaped eyes. She wears a breast-plate (purple) over a close-fitting chiton, and greaves (purple); she holds in her right hand a sword, of which the sheath hangs at her waist, and in her left a shield, device a six-pointed star drawn with compasses; alternate segments seem to have been purple, as also is the rim of the shield. Blood (purple) gushes from the wound in her shoulder. Behind Heracles advances Telamon (ΤΕΛΑΜΩΝ) to right, over fallen adversary; he wears a helmet shaped to the head, with low crest; his eye has circular pupil; he is dressed in a close-fitting breast-plate, with spirals on breast, reaching to waist only; beneath it is a chiton, black and white check. He has spirals incised in his thighs (probably intended merely as decorative, and not to represent thigh-armour (*παραμηρίδια*), of which no outline is indicated), and wears greaves, drawn in incised outline only. He thrusts with a spear in his raised right arm; in his extended left is a shield, inside (purple) only visible. The shield is drawn as a complete oval in black, and made into a Boeotian one by incised

lines and purple. Beneath the feet of Telamon lies Glauce, head to right (ƎЯVAИA), almost flat on her face, but slightly raised on right arm. The upper part of her head is lost, but remains of helmet with high crest are visible. Her left arm, holding bow, is extended in front. Her flesh shows remains of white pigment. She wears a close-fitting chiton, girt at the waist and spangled with stars. Behind Andromache advances Alcaea (AIAЯИA), to left, a spear raised in her right arm, a shield on her left; her legs are lost. Her flesh is painted white and the outline of her profile purple, and she has narrow eyes. She wears close-fitting cap, with knob at the back and long swinging tail. Her chiton is purple, with border of circles. On her shield is the device of a tripod, once white. Under the handle behind Telamon is a small palmette, on a stalk starting below handle and curving up to left.

B. Five Amazons running to left, in "hoplitodromus" scheme; evidently part of same scene as the other side. All are similarly dressed, in helmet with low crest covering whole head (alternately black with purple crest and purple with black crest), leaving profile visible, a circular shield covering whole of body, and greaves (alternately black and purple); they have almond-shaped eyes, and all flesh parts appear to have been painted white: all carry spears inclined slightly forward. All the shields have purple rims, and a device, once white; the second and fourth have an exergue, cut off by two lines with a row of circles between them. All have names, as follows—M- or N- (. . . . Y); device on shield, triquetra without feet; Antariste (. NTAPIЯTƎ), device, sphinx; Areto (OTƎdA), device, serpent; Ainippe (AINIΓƎ), device, tripod; Anaxilea (ANA+ЯIИEA), device, eagle, with wings outspread above and below.

This vase was formerly restored and repainted; on cleaning, the parts found to be missing were the head of Glauce, and a large portion below one handle, including the lower part of Alcaea and of the Amazon whose name is lost also in the gap. The inscriptions prove it to be of Attic manufacture; the style has considerable resemblance to the Chalcidian.

Archaeologische Zeitung, 1846, p. 107.

F. p. 17. Leake Collection; Vulci.

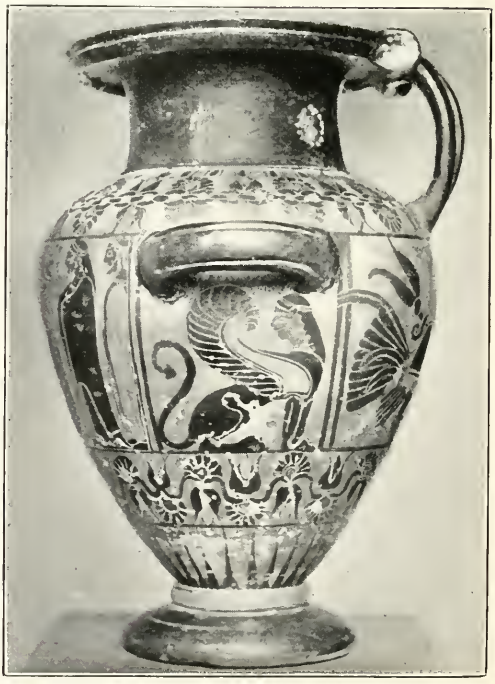


PLATE VIII.

[*To face page* 19

45. Small Hydria; side handles horizontal; back handle flanked by a disc at either side, where it joins the top, and with a knob, imitating a nail, in front of it. Height, ·255 m.

Ornamentation, on neck patches of purple surrounded with white dots over black varnish, which covers it; body open terra-cotta; below neck bars, alternate black and purple; then cable pattern, above and below alternating double lotus and double palmette. Principal field in front, enclosed by lines; below it band of lotus and palmette, each alternating above and below, and joined by curving stalk; below, rays ascending from foot. Under each handle sphinx to right, with head turned back to left; face white (formerly). Under handle, two cocks facing, between them large double palmette, from which grow large lotus buds which show right and left behind cocks.

Front. Three similar pairs, each a man and a woman facing, one extra man at right end. The men are bearded, except the second from left, and all wear long purple himatia; the women have white faces, and wear long chiton and mantle enveloping arms. Names are painted to first three men from left (Ι'Ϲ . ϽΙΝ), (ΕΙΟΝ) Eion, (ΑΝΤΑΙΟΣ) Antaeus.

This vase also resembles Chalcidian in shape and ornamentation; but is Attic, probably.

F. Leake Collection; Vulci.

46. Small Amphora, with treble handles. Height, ·255 m.

Ornamentation, black on red ground; on neck, between handles, an inverted palmette between two upright ones; other side, four double palmettes, with bars, swelling at ends, between them; below neck, line of dependent bars; below subjects, palmettes alternately upright and inverted, connected by continuous curving stalk; below, rays ascending from base.

Subject, figures black on red ground, with purple and white retouches.

A. Dionysus advancing to right, head turned back; he is draped in himation and carries rhyton ending in (?) fore-part of an animal, white, or the white may be his chiton. He is followed by a maenad, draped in himation, flesh white; behind her advances a male figure, bearded, in a chlamys; the garments of all three figures are ornamented with purple and white spots. Under the handle, behind him, is a nude satyr, kneeling to right, and looking back towards B.

B. Dionysus and a maenad riding on donkeys to right. He holds rhyton, and turns his head back; he is draped in himation. Her flesh is white; she wears short himation, leaving leg bare. The donkeys have white muzzles and bellies, and are ithyphallic, taenia hung on phallus. A satyr follows, nude, his hinder parts and tail under handle; head, bearded, thrown back so that his face is almost horizontal. Drawing careless but free in style.

No record.

47 B

PLATE IX. [*To face page* 21

47. Amphora, with triple handle. Height, ·275 m.

Ornamentation, inside rim, rosettes all round mouth; on neck, alternating double lotus and double palmette, connected by continuous cable-pattern; on top of body, bars, alternately black and purple, enclosed by lines; under handles, simple arrangement of stalks ending in spirals, palmette in fork at either side; at bottom, lotus bud; in middle, swastika; below main field, broad black band, with two thin purple lines at top and at bottom; below it, ascending rays, from base.

Subject, figures black, with purple and white retouches; flesh parts of female figure white (much faded).

A. A female figure, standing to right, clad in chiton with diplois (purple; black and incised line down front), girt at the waist, and a mantle (with white circles of dots) over her head, hanging over right arm, and held out at level of shoulder by left hand. On either side, facing her, a nude dancing satyr; the one behind drinks from a horn which he holds in both hands; the one in front has right arm raised in front, left lowered behind. The satyrs have necklaces of white dots.

B. Similar scene; but the satyr in front turns his back to the female figure, and raises left arm, while he holds horn, from which he drinks, with his right; the one behind has body and legs turned to left, but turns head back to right over shoulder.

F. Leake Collection; Vulci.

48. Amphora, with triple handles. Height, ·305 m.

Ornamentation, on neck, alternating lotus and palmette, connected by continuous cable-pattern; on top of body, alternate black and purple bars, formed by lines; beneath handles very delicate and finely drawn pattern of curving stalks, with palmette in fork either side, fine spirals and palmettes at all four extremities, lotus bud below in middle. Beneath principal field, fine lotus and bud pattern with interlacing stalks, then maeander band to left; then rays ascending from base.

Subject. A. Dionysus and Ariadne reclining on a couch. He rests on left elbow, and holds fluted cup in right hand; he has a wreath of ivy on his head, its leaves and his beard are purple. He is nude to the waist; purple band round nipple. She rests with left elbow on pillow, right raised to ivy wreath on her head; she is nude to waist, all flesh parts covered with thick white pigment; breasts are incised circles with purple spot for nipple; her eye and front hair seem to be painted with a bright red colour. The himation round the lower part of her body is in stripes of alternate purple and black, with stars scattered over it; the couch is very ornate, mattress and pillows covered with incised stars and swastikas; its legs are richly painted with white pattern, palmettes, stars, and volutes at head. In front of it is a table, holding pieces of meat and bread, and Ariadne's cup, similar to Dionysus'. Under it is a dog (with eye and collar purple) gnawing a bone. In front of Ariadne's knees is a nude boy, holding an oenochoe in his right hand and a flower (?) in his left; ivy branches are in the back-ground. At either end of the couch is a kneeling or dancing satyr, nude, purple beard, tail, and band round nipples, supporting on his head a maenad. The maenad on the right sits on the satyr's head, and waves her arms with castanets (crotala) over Dionysus; she wears an ivy wreath, her flesh is white; her chiton and himation richly incised with pattern; a nebris is over them. The maenad on the left stands on the satyr's head and shoulder, and plays the double flute; she is similar to the other, but has only one garment striped purple and black.

B. Five nude satyrs advance to right dancing; they resemble the satyrs on the other side; the first and third have ivy wreaths;

48 A

48 B

PLATE X.

[*To face page* 22

all have long horse-like ears; the first carries a fluted cup in his right hand; the second a crater on his shoulder and an oenochoe in his left hand; the third plays a double flute; the fifth crouches under the weight of a wine-skin which he grasps with his right hand over his left shoulder. Fine and delicate Attic style, resembling that of Pamphaeus.

Graffito on bottom

Archaeologische Zeitung, 1846, p. 207.

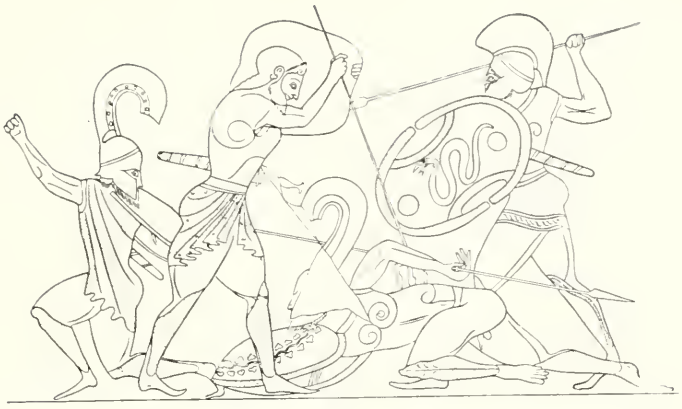
F. p. 22. Leake Collection; Vulci.

49. Amphora, triple handles. Height, ·365 m.

Ornamentation, mostly as 48, but less fine; in place of maeander is a band of net-work with large dots on the intersections, three or four deep.

Subject. A. Poseidon fighting against three giants. Poseidon advances to right; with his right hand he grasps the handle of his trident, which transfixes a fallen giant; with his left he supports on his shoulder a large mass (once white), the island of Nisyros, with which he is about to overwhelm his opponents; he is clothed in a short chiton, striped black and purple, and is armed with breast-plate, sword, and greaves; he is bare-headed, no purple on hair or face; spiral curl over forehead. His fallen opponent supports himself on knees and right arm (shin and foot seen full-face), holding round shield; device, white ivy wreath; his left arm, holding spear, is behind his back to ward off the trident; he wears breast-plate, greaves, and shut helmet with white diadem (or metal band) bound round it and high crest. Behind him another warrior advances to left towards Poseidon; probably another antagonist (but possibly Ares, advancing against the giant behind Poseidon). He wears shut helmet with white diadem bound round it and low crest, breast-plate, sword and greaves, and short purple chiton, and has a spear in raised right hand, a Boeotian shield on left arm; device, in white, serpent and two spots. Behind Poseidon is another giant, kneeling or running away to left, head turned back to right; he wears shut helmet with white diadem bound round it and high crest; chlamys with purple and black stripes; greaves, and shield with device in white, two spots. His right hand is raised, perhaps holding stone. The similarity in the dress of the three warriors and the white diadem on all their helmets seem to show that they are united against Poseidon.

B. Heracles to right, and Athena to left, facing; behind him, the Cerynian stag. She wears open helmet with high crest, aegis with snakes, and long purple and black striped chiton; her flesh was white, and she holds in her left hand a branch curling away into the ground and ending in buds. He wears lion skin, his face in opening of jaws, fore-paws knotted on his chest, hind paws and tail hanging down, girt round waist; short chiton under; his right hand



49 A

49 B

PLATE XI. [*To face page* 24

50 A

50 B

PLATE XII. [*To face page* 25

holds club over shoulder; and he wears quiver and bow-case. The stag stands to right, with head turned back to left, and drawn full face; long antlers.

Archaeologische Zeitung, 1846, p. 208.
F. p. 24. Leake Collection; Vulci.

50. Amphora, with triple handles. Height, ·39 m.

Ornamentation, on neck, alternating lotus and palmette, upper line erect, lower inverted, the stalks forming line of rings; slight projection at base of neck; below it, line of bars, black and purple alternate. Beneath handles, pattern of curves and spirals, ending in lotus bud and four palmettes; minute buds at joints. Below main field, simple maeander to left; then row of lotus flowers, stalks interlacing in curves below and petals above; then rays ascending from base.

A. Two warriors (Achilles and Ajax, according to inscription on other examples of this scene) playing at draughts, in the presence of Athena. Each of the warriors is seated on a block, the draught board is a low stool. They are fully armed in Corinthian helmet concealing face, with high crest, close-fitting breast-plate to waist, over chiton, greaves, and two spears; the warrior on the right has a chlamys also thrown over his shoulder. The Boeotian shield of each hangs up behind him; device, very large white spots. Athena, who stands to the right, with her head turned back to left, wears an open helmet, with cheek-piece and high crest; she holds a spear, and wears the aegis hanging to her waist and fringed with snakes, over a chiton; her flesh is painted white.

B. A warrior on foot, running rapidly to right, with head turned back left, between two horsemen, who advance from either side; they seem to rein in their horses, but not to attack him. He is fully armed, in Corinthian helmet with high crest, concealing face, breast-plate over chiton, greaves, shield, and two spears. The horseman on the left is similarly armed, but has low crest and no shield; the other horseman is a barbarian (or Amazon), in short chiton, conical Phrygian cap, and also carries two spears. The incised detail, especially in feet of men and horses, is much more careful than the painting.

This is a variation on the very common theme of a running or kneeling warrior between two horsemen. Its meaning seems doubtful, and probably confused.

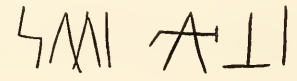
F. p. 25. Leake Collection; Vulci.

51. Amphora, with treble handles. Height, ·38 m.

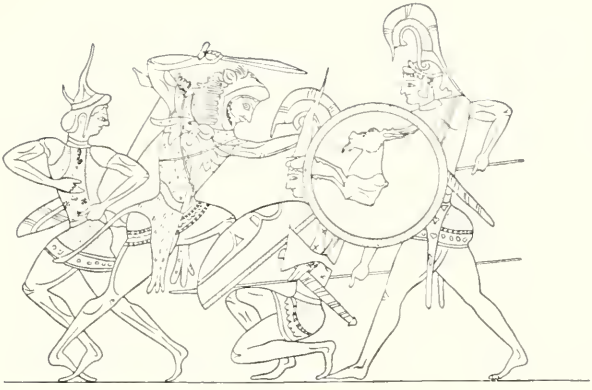
Ornamentation, as 50, except that band of maeander is to right, not to left.

A. Combat between Heracles and Amazons. Heracles rushes forward to right, with left foot on Amazon's knee; he grasps her crest with his left hand, and brandishes a sword over his head in his right. He is dressed in a short chiton, and over it the lion-skin, the head fitted as a cap over his head, the fore-paws tied in knot across his chest, girt round waist, hind paws and tail hanging down; its hair is indicated by pairs of incised strokes scattered over it; it has a purple mane at the back of his neck, and white teeth above and below his face. Across his chest are white cross-straps, supporting the quiver which hangs at his shoulder; he is bearded, and has round open eye. His opponent is sunk on her left knee, body upright, round shield in front of her, device, white tripod (seen in profile); a spear held horizontally in her right hand. She wears helmet with high crest, short chiton, and close-fitting breast-plate to waist over it, and a sword in sheath, suspended from white shoulder-belt. Face and legs white, eye almond-shaped. Behind her advances another Amazon, similarly armed and equipped, but with pard-skin instead of breast-plate; on her shield, seen full face, is the protome of a goat, white. Behind Heracles is a third Amazon disarmed, running away to left; she wears a Phrygian helmet with high peak; at her waist hangs (?) quiver and bow-case.

B. A youth standing to right behind his horse, carrying two spears, and wearing himation or chlamys; behind him, another youth, nude, left hand raised, goad in right; a third youth facing horse, draped in long chiton and himation, and holding staff in right hand.

Graffito on bottom 

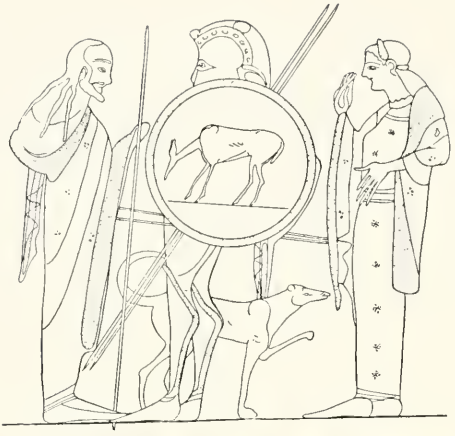
F. Leake Collection; Vulci.



51 A

51 B

PLATE XIII. [*To face page* 26



52 A

52 B

PLATE XIV. [*To face page* 27

52. Amphora, with triple handles. Height, ·415 m.
Ornamentation, as 50.

A. Departure of a warrior, who stands in middle to left, fully armed with Corinthian helmet covering face, with low crest; round shield, device, in white, a fawn feeding; and greaves; his chlamys hangs down on right. He carries two spears or javelins sloped, two others horizontally; the lines of all are visible across the shield. Facing him is an old man, with long white hair and beard, draped in a himation and holding a staff. Behind him is a woman, facing left, with white face, hands and feet, and almond-shaped eye with red pupil. She is dressed in Doric chiton with diplois, and a short mantle over her shoulders and arms; her right hand is raised, her left at her waist. Beneath the warrior stands a hound to right, with left fore paw raised.

B. Four-horse chariot, seen three-quarter face, the horses varying in position as they prance. In the chariot are a beardless charioteer in long white chiton girt at waist with purple band, and a warrior, whose helmet with high crest, and round shield, with purple spots on its border, alone are visible; he carries two spears. Behind is hung up a Boeotian shield, seen in profile (cf. No. 50); device, a large ivy wreath, in white. The foreshortening of the wheels is peculiar, forming a sharp angle at top and bottom, and the spokes are curved.

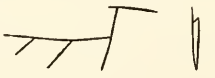
Graffito on bottom

F. Leake Collection; Vulci.

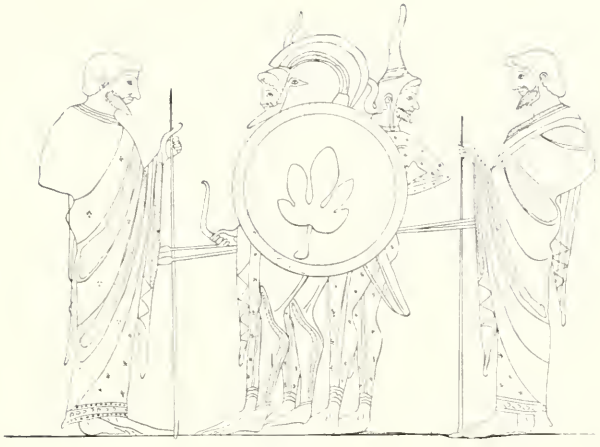
53. Amphora, with triple handles. Height, ·41 m.
Ornamentation, as 50.

A. A warrior and attendants. In middle, armed warrior standing to left, his Corinthian helmet covers all the head except the eye; white crest. His shield, which covers his whole body, has a purple edge and a white fig-leaf as device; he wears greaves, with purple borders, and carries two spears horizontally. Partly obscured by this figure on either side, are two archers, both standing to left; one turns his head back; they are in close-fitting dress, including trousers to ankle, spangled with stars, are bearded, and wear Phrygian caps with high curving tails and flaps. One of them holds a bow, the other has a quiver and bow-case. On either side is a bearded man, in long chiton and himation, facing toward central group, a staff in his hand.

B. Two warriors in chariot, seen from the front; the two trace-horses turn their heads outwards, the two pole-horses inwards, so that one head conceals the other. One of the men (the charioteer) is bearded and bare-headed; the other wears a Corinthian helmet, concealing the face, with high crest. Between the middle horses shows a patch of white, apparently meant for the chiton of the charioteer. Each man holds a spear and a goad.

Graffito on bottom 

F. Leake Collection; Vulci.



53 A

53 B

PLATE XV.

[*To face page* 28

54

PLATE XVI. [*To face page* 29

Black-figured vases, hydriae and amphorae, with design in panel.

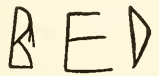
54. Hydria. Height, ·44 m.; with handle, ·48 m.

Ornamentation, below back handle, small inverted palmette, black in small red field; two purple lines painted over black below panel; two more above band of ascending rays from base. Panel bordered at top by bars in frames, at sides, on body only, by ivy wreath; below, by palmettes, alternately erect and inverted.

Subject. Black figures, white and purple retouches.

On shoulder. A warrior, kneeling to left, head turned to right, attacked by two galloping four-horse chariots. He is fully armed, in breast-plate, Corinthian helmet with high crest, and shield, device tripod, in white. The chariots are represented only by long axle and foreshortened wheels, and contain only charioteers, in white chitons, holding goads.

On body. Heracles wrestling with Triton. Heracles (H[E]PAKLES) has seized his antagonist round the body, and also holds him between his bent knees; he is clad in chiton and lion-skin, the head on his own head; his face is concealed by Triton's arm. Triton (NOTIϘT), his head bent back to left, bearded, strives with his left arm to loosen the grasp of Heracles' two hands; his right arm and hand are raised. He has a long curly body and tail, with a white strip down the front, the rest covered with incised scales, and has two small wings. Above the group is hung a piece of drapery, Heracles' chlamys. On either side is a female spectator (Nereid), flesh white, facing the group with one hand raised, the other spread out in astonishment. The one on the left is clad in a chiton with purple spots and border; her name is added, ONTIO (*Ποντιθόη*?); the one on the right is clad in a himation; her name is AϘOHN . ϗ (*Καλλιχόρα*). The drawing of fine Attic style.

On bottom, graffito 

Archaeologische Zeitung, 1846, p. 208.

F. Leake Collection; Vulci.

Brondsted: A Brief Description of Thirty-Two ~~Painted Vases~~, Ancient Greek Painted Vases. (London 1832) Pl. 7.

55. Hydria. Height, ·35 m.; with handle, ·38 m.

Ornamentation, side handles unpainted; below panel, two purple lines, another above the rays that ascend from the base. Panel bordered at top by black bars in frames, at right side, on body, by ivy wreath; at left by two lines only.

Subject. Black figures, white and purple retouches.

On shoulder. Athena to right attacking a kneeling giant, twice repeated with slight variation. She advances with raised spear, and is clad in chiton and short mantle hanging down over each arm. In the first group the giant faces her, and is falling backwards; in the second his body is turned away, but he turns back his head and holds up shield against her. At extreme left, behind Athena, a spectator, draped in a himation, and seated on a basket-shaped stool.

On body. Departure of warriors in a four-horse chariot. At right end is a figure of an old man (hair and beard once white) seated on a stool, and holding sceptre. In front of the horses stands a man, his body and legs facing left, his head turned back to right: he has Corinthian helmet with low crest, greaves, two spears, and shield, device a prow (in white). Behind the horses' tails stands another man, bearded, wearing a high Phrygian cap: in the chariot stands a charioteer, clad in long white chiton, bearded, holding reins and goad. Behind his back hangs a Boeotian shield, seen in profile, device, two white discs.

F. Leake Collection; Vulci.

55

PLATE XVII. [*To face page* 30

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PLATE XVIII. [*To face page* 31

56. Hydria. Height, ·44 m.; with handle, ·48 m.

Ornamentation, below panel, two purple lines on black; another above rays ascending from the base. Panel bordered at top by bars in frames, black and purple alternate; below by palmettes, all turned to left, stalks curving alternately above and below; at sides, on body only, by ivy wreath.

Subjects. Black figures, with white and purple retouchings.

On shoulder. Assembly of seven gods, seated on stools, in conversation. At the extreme left is Ares, with shield, spear and helmet; next him female figure, then Dionysus to right, turning head back, with large cantharus in left hand; then Athena, with helmet and lance; then a goddess between two gods, who cannot be identified.

On body. Athena in chariot, accompanied by Apollo and Dionysus; at right female figure, flesh white, facing to left, draped in himation; of the four horses, the second from the front is white. Behind the horses is Dionysus, standing to right, with head, bearded, turned back to left; he is draped in a himation, and wears a wreath; behind him is a grape-vine with clusters, which is spread all over the field. In front of the chariot stands Apollo, to right; he is draped in a himation, and plays a large lyre, his left hand spread out behind the strings, in his right a plectrum: the upper part of the lyre is painted white directly on the red ground. Behind him, at the extreme left, is Athena, flesh white, draped in himation: she wears a helmet and has a goad: she has one foot in the chariot, one on the ground.

On bottom, graffito

F. Leake Collection; Vulci.

57. Calpis, with small panel, hollow in base of back handle, as if for nail. Height, ·32 m.

Ornamentation, none, except thin purple band round neck. In panel black figures, purple and white retouches.

Subject. Heracles and Erymanthian boar; the hero, clad in lion-skin, the head as cap, tail and hind claws hanging down, fore paws knotted on chest, bends to right, and lifts the boar by its hind legs so that its fore legs just touch the ground; in front of him stands Athena, facing to left; her flesh white; she wears helmet, aegis with projecting snakes' heads, and long chiton, and carries spear.

F. Leake Collection.

57

PLATE XIX. [*To face page* 32

58

PLATE XX. [*To face page* 33

58. Amphora, with panels. Height, ·41 m.

Badly fired and consequently much defaced.

Ornamentation, thin rays ascending from base; panels bordered at top by inverted lotus buds with interlacing stalks.

Subjects in panels, intended to be in black figures, with white and purple retouches.

A. Single figure of the Chimaera, with wings of conventional sphinx type, which appear to pass at the top into the goat's neck and head, emerging from the back. From this fire appears to be spouting. The tail, ending in a serpent's head, is curled over. The wing is richly worked and spotted on breast, the lion's teeth white, and other signs remain of rich decorative treatment.

B. Dionysus, standing to right, between two Satyrs; he holds a branch of grape-vine in his left hand, a drinking-horn in his right. The Satyr on the right faces him, and plays the double flute; the one on the left is turned from him, and dances, with left hand raised, right lowered.

Archaeologische Zeitung, 1846, p. 207.

F. Leake Collection; Vulci.

59. Amphora, with panels. Height, ·44 m.

Ornamentation, thin purple lines round neck, below panel, and above rays ascending from base; panel bordered at top, above B by alternate lotus flowers and buds, inverted, with interlacing stalks, above A by row of lotus flowers with palmette at base, alternately erect and inverted.

Subject in black figures with purple and white retouches.

A. The departure of a warrior. The chariot is driven by charioteer in long white tunic with Boeotian shield slung at his back: four horses are drawn in two pairs by doubling the lines. The warrior mounts the car to right, one foot still on ground. He wears breast-plate, Corinthian helmet with high crest, and greaves, and his shield hangs behind his back, a tassel on its inside being visible; cf. B. Behind the horses stands a row of figures; all facing to left; first a female figure clad in a long chiton, with a child on her shoulder, raising its right hand; then a warrior in full armour, then another female figure and child, in similar position; and behind her, a child, draped in himation standing on the ground between the fore and hind legs of the horses; in front of the horses' heads stands another warrior fully armed, with two high feathers in his helmet, to left; the device on his shield is two white discs (drawn by mistake as purple). The vase has been broken and badly mended; and consequently the middle portion of the charioteer and the warrior are set too far to the right. (This is corrected in the drawing.)

B. Fight over the body and arms of a warrior killed in battle. In the middle is a male bearded figure draped in a himation; he carries on his back the nude corpse of a young warrior, whose eye is shut in death; his legs and arms hang down. On either side is a group of combatants, a standing warrior attacking to the right, and a kneeling one repelling him. They are fully armed with helmet, breast-plate, greaves, shield, and spear. The standing warrior in the left group has both arms lowered, showing the inside of his shield, and striking underhand with his spear; his breast-plate has pteryges hanging from it; he has Corinthian helmet with low crest; his opponent wears a high crest, represented as double; and wears purple chiton, short and close-fitting, under his

59 A

59 B

PLATE XXI. [*To face page* 34

breast-plate; his shield has, for device, a white disc. The standing warrior of the right group thrusts his spear with raised arm into his opponent's eye; his breast-plate appears to be of some quilted material (not white). The shield of the kneeling figure is entirely white, and he has a white stone instead of a spear in his right hand. Behind him the helmet of the dead warrior lies on the ground, and his shield leans against the edge of the panel; a serpent's head and neck project from the middle of it; his spear stands in front of it.

On bottom, graffito

F. p. 34.

Publ. Gerhard, A.V. 208.
Why was this publication unknown
to Gardner?

Cylices—Black-figured.

60. Cylix, without rim. Height, ·135 m.; diameter ·28 m.

Inside, plain black, circle of red ground left in middle, with black circle drawn in it.

Outside. The subjects are under the handle, the rest being given up to decorative designs.

Ornamentation. On either side, two very large eyes, the white part being coloured white, the iris represented by three concentric bands, the middle one coloured purple; all bordered by incised circles. Between them, below is a rudimentary nose, a blotch of black with two incised spirals and a purple top: above them are eyebrows drawn in black, and three dots, set as a triangle with apex above. Rising from the stem is a band of rays, alternately full black and outline, and three sets of four narrow bands, enclosing a broader black band and a band of dots alternating above and below. On either side of each handle is a stag, very finely drawn, with very slim limbs, turning back its head towards the eyes as it stands with its hind feet on the base of the field, its fore feet on the handle; the horns, in a symmetrical arrangement, stretch back towards the handle; they are finished with purple and fine incised lines. The subject proper comes under the handles.

A. Heracles and the Nemean lion; he has thrown his left leg over its back and holds its lower jaw with his left hand, while with his right he raises his club to strike it; he has purple hair and beard, and is clad in close-fitting purple chiton and breast-plate, with a sword hanging from a sword-belt, and a quiver on his shoulder. The lion's head is finely drawn in incised lines.

B. The same subject, differently treated. Heracles is nude, but for sword-belt and sword; he is standing, and clasping both his arms round the lion's neck, holds its lower jaw with his left hand, its upper jaw with his right.

Inscription painted in fine black letters on sides of base.

HISXVLOSEПOESEN ΣAKONIΔES : EAPAC . C .

Ἰσχύλος ἐπόησεν Σακωνίδης ἔγρα(φ)[σ]ε[ν

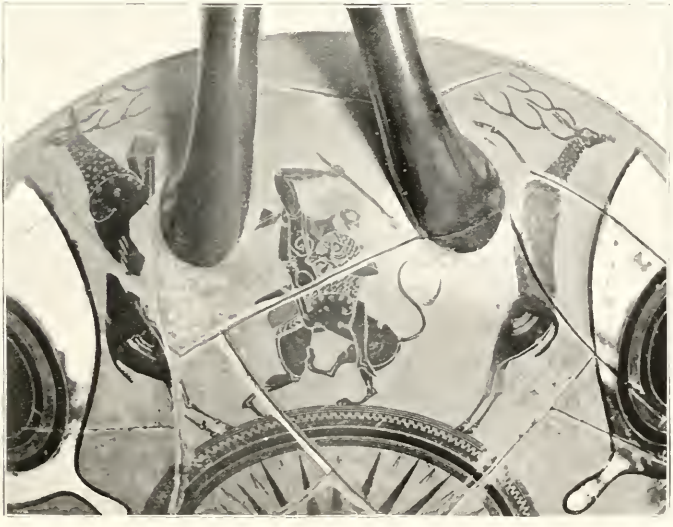
Archaeologische Zeitung, 1846, p. 206.
Klein, *Meistersignaturen*, p. 85, no. 3.

F. Leake Collection; Vulci.

74
60

71

64
66



60

PLATE XXII.

[*To face page 36*

61. Cylix, without rim. Height, ·1 m.; diameter, ·22 m.

Inside, gorgoneion painted in a circular panel in centre; rest black.

Outside, on either side, two large eyes, of which the iris is white, the pupil contains a gorgoneion; over each eye is a vine branch as eye-brow. Between the eyes, on both sides, is a female figure, (maenad), draped in a chiton, and holding vine-branches; on one side she looks back over her shoulder; her flesh is wh[illegible]; beyond the eyes, close to the handles, is a bearded man on each side (Dionysus); he is draped in a himation and holds a drinking-horn; vine-branches are behind him. Under each handle is a roughly drawn inverted lotus-flower. Rays spring from the stem of the vase; above them are broad and narrow black bands.

Archaeologische Zeitung, 1846, p. 207.

Leake Collection; Vulci.

62. Cylix, without rim, very low stem. Height, ·07 m.; diameter, ·22 m.

Inside, gorgoneion painted in a circular panel; another circle a little way from it; the rest black.

Outside, on either side, two large eyes, the white painted a thick yellowish white, the iris and pupil a number of concentric bands, the middle purple, then black, then purple, then a pigment that has disappeared (if white, not the same as that outside), then black; between the eyes, a mounted horseman, in a short white chiton; the ground filled with branches, that go over the eyes also as eyebrows; under each handle a roughly drawn lotus-flower.

Leake Collection; Vulci.

63. Cylix, high stem, and rim only slightly different in curve from general surface. Height, ·135 m.; diameter, ·205 m.

Inside, plain black, with small circle of red left in centre.

Outside, broad band of red left on level of handles, a narrow one below it. Subject in middle of broad band either side; palmettes growing into it from handles.

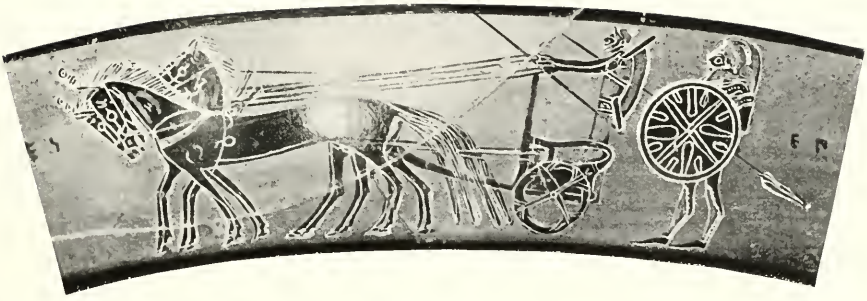
A. Chariot followed by warrior. The horses are drawn in two pairs, the heads and limbs being doubled; in the chariot stands the charioteer; he wears a long chiton, and Boeotian shield slung behind his back, and holds goad and reins in outstretched arms. The warrior has helmet, shield, spear, and greaves. Device on shield white tripod; extremely fine ornamentation throughout in purple and white dots and incised lines; inscription, divided in middle by design, HEPMOΛENES—EΠOIESENEME (*Ἑρμογένης ἐποίησεν ἐμέ.*

B. Same subject; device on shield different, star made up of cross and diverging rays, incised. Inscription identical.

Very fine and delicate work, the total height of figures being only ·025 m., or less than one inch. The design is repeated in almost identical form on other cylices by Hermogenes. See Klein.

Archaeologische Zeitung, 1846, p. 206.
Klein, *Meistersignaturen*, p. 83, No. 12.

F. Leake Collection; Vulci.



63 B

PLATE XXIII. [*To face page* 38

64. Cylix, with high stem, slightly curving out at rim. Height, ·15 m.; diameter, ·22 m.

Inside, plain, with red circle left in centre.

Outside, broad band of red at level of handles, into which a palmette grows from them on either side, finely finished in white and purple; below it a narrow band.

Inscription in broad band, identical on two sides; ΧΑΙΡΕΚΑΙ-ΠΙΕΙΤΕΔΙ (*χαῖρε καὶ πίει τηδί*).

Archaeologische Zeitung, 1846, p. 207.

F. p. 36. Leake Collection.

65. Cylix, with rim. Height, ·12 m.; diameter, ·18 m.

Inside, plain black, with red circle left in centre.

Outside, upper part red, with black band at edge of rim; lower part black, with red band left in it; a palmette springs from either side of each handle.

Inscription, identical on each side, on red upper part, below rim; ΧΑΙΡΕΚΑΙΠΙΕΙΕV (*χαῖρε καὶ πίει εὖ*).

Archaeologische Zeitung, 1846, p. 207.

Leake Collection; Vulci.

66. Cylix, with rim. Height, ·13 m.; diameter, ·21 m.

Inside, plain, with red circle left in centre (the black disc is only repair).

Outside, upper part red, with black band just below rim; lower part black, with red band left in it.

In middle of each side, below rim, two fighting cocks facing each other, black, with purple and white retouches. On either side of them, a sham inscription, vaguely resembling Greek letters.

The lower part of the bowl has a series of scratches all round it.

F. p. 36. Leake Collection; Vulci.

67. Cylix, with rim. Height, ·14 m.; diameter, ·225 m.

Inside, plain black.

Outside, upper part red, with black band just below rim of handle, lower part black, with red band left in it.

Subject, on outside of rim, almost identical both sides.

A. Ulysses or his companion on a ram; he is stretched out full length, face upwards, beneath its body, and holds with his hands on to a band placed over its shoulders; on either side is a conventional spectator, draped in a himation.

B. The same, but the man is also tied by a band round his knees and passing over back of ram. Probably no distinction is meant; or perhaps the freer figure is meant for Ulysses himself.

Archaeologische Zeitung, 1846, p. 207.
Journ. Hell. Stud. IV. p. 263 (Miss Harrison).

Leake Collection; Vulci.

68 I

PLATE XXIV. [*To face page* 41

68. Cylix, with rim. Height, ·1 m.; diameter, ·145 m.

I. Inside, black round red circular field, bordered by four concentric circles; in it is a horseman on a prancing horse; in black, with purple and white retouches; he wears short and close-fitting white chiton. Beneath the horse is a crouching hare, fur indicated all over by fine incised lines.

Outside, upper part red, with black band below rim; lower part black, with red band left in it; a palmette grows from either side of each handle.

A. On rim, frieze of beasts; in the middle, a bull to left; attacked by a lion on the right and a lioness on the left; behind the lion is another lion, another lioness behind the lioness.

Below rim, inscription, +AIPE : KAIEIEV; probably written by lipography for *χαῖρε καὶ πίει εὖ.*

B. On rim, procession of bulls to left, the first has head in profile, grazing; the next turns head full-face, the third and fifth advance, head in profile; the fore part of the fourth and hind part of the third are lost.

Archaeologische Zeitung, 1846, p. 207.

F. Leake Collection; Vulci.

69. Cylix, with rim. Height, ·15 m.; diameter, ·225 m.

I. Inside, black round red circular field, bordered with concentric circles, and between them rows of bars in frames, alternating purple and black; in field, seated sphinx, white face and breast, wing curved back, rich white and purple decoration on wing; she raises left fore paw, resting it on rim of field; head turned back over shoulder.

Outside, upper part red, black band below rim; lower part black, with red band left in it; palmette growing out of either side of each handle.

Inscription, below rim, identical both sides,

ΤΛΕΣΟΝΗΟΝΕΑΡ+ΟΕΠΟΙΕΣΕΝ (Τλήσων ὁ Νεάρχου ἐποίησεν).

Archaeologische Zeitung, 1846, p. 207.
Klein, *Meistersignaturen*, p. 75, No. 33.

F. Leake Collection; Vulci.

69 I

PLATE XXV. [*To face page* 42

70

PLATE XXVI. [*To face page* 43

Red-figured cylices.

70. Cylix. Height (as restored), ·085 m.; diameter (as restored), ·19 m.; diameter of field, ·09 m. Only the central part of the bowl, containing all the figure except the left foot, is ancient.

I. In a field bounded by a red circle, youth advancing to left: he has greaves on, and a wreath of (?) olive in purple; otherwise nude; he holds in his right hand a Corinthian helmet, on his left arm a shield; device, in black figure, a fox with a bunch of grapes. (The fox was sacred to Dionysus Bassareus (*βασσάρα* = a fox).) Maturer style of cycle of Epictetus, about 500 B.C. The eye is not in profile, but the pupil is set forward; the hair is separated from the background by an incised line.

Inscription in field, in purple, KPATES KALOS.

Preliminary sketch with hard point clearly visible, especially on shield, where the youth's body behind it is outlined.

Outside, plain black.

Hartwig, *Meisterschalen*, p. 97 (drawing).
Archaeologische Zeitung, 1846, p. 208.

F. Leake Collection; Vulci.

71. Cylix, finest Attic shape, without rim. Height, ·125 m.; diameter, ·32 m.; diameter of field, ·135 m.

I. In a field bounded by a red circle, a man advancing to right, dancing, head profile, left arm straight out in front, right behind, lowered: he wears ivy wreath (purple) and chlamys, thrown over back and hanging in front over both shoulders; he has castanets (*κρόταλα*) in both hands, and has a flute case (*συβήνη*) of skin hanging from his left elbow. Traces of sketch with hard point on body. The eye is not in profile; the hair is separated from the background by a space left open in painting.

Inscription in field, round edge, +A+PVVIOV EΠOIESEV (*Χαχρυλίων ἐποίησεν*). Kachrylion is the more usual spelling of the name.

Outside, plain black.

Klein, *Meistersignaturen*, p. 125, No. 2.
Archaeologische Zeitung, 1846, p. 206.
Hartwig, *Meisterschalen*, p. 35, Taf. II. 3.

F; also p. 36. Leake Collection; Vulci.

71

PLATE XXVII. [*To face page* 44

72. Cylix. Height, ·085 m.; diameter, ·22 m.

I. In field bounded by circle of sets of three maeanders and chequered squares alternating, a nude boy, standing to left, on flat base produced by leaving a sector of red in the circular black field. His left arm hangs by his side, his right is raised from the elbow, and his right hand holds a strigil.

Outside, ornamentation, rich palmette ornament under and beside handles.

A. Three nude boys, each holding a strigil, the first and second from left face to right; between them hangs an aryballus from a peg, by strings; the third faces to left.

B. Similar group of three boys; the middle stands with his body more seen from the front; he and the one to the right both turn to left, the third one to right.

Drawing fine and graceful, but rather careless; inner markings partly in fine black lines, partly in thinner and lighter lines of similar pigment; surface peeled off in parts. Style of latter part of fifth century.

Leake Collection; Vulci.

73. Cylix. Height, ·08 m.; diameter, ·23 m.

Ornamentation, similar to 72, but palmettes outside rather more complicated and more black circles on bottom.

I. Two female figures in conversation; the one to the left leans her right elbow on a pillar, right hand on head; she is draped in chiton and himation; the one to the right has chiton only, and holds up a roll of MS. in both hands.

A. Male figure (Apollo ?) with lyre, seated on a rock, his lower limbs draped in a himation or chlamys; on each side of him a standing female figure (Muse ?) draped in a chiton; the one on the right holds flutes and lyre, the one on the left holds up a roll of MS. in both hands.

B. Same subject repeated; but female figure on right holds roll of MS., the one on left an open box.

Free style and fairly good drawing; style of latter part of fifth century.

Archaeologische Zeitung, 1846, p. 208.

F. Leake Collection; Vulci.

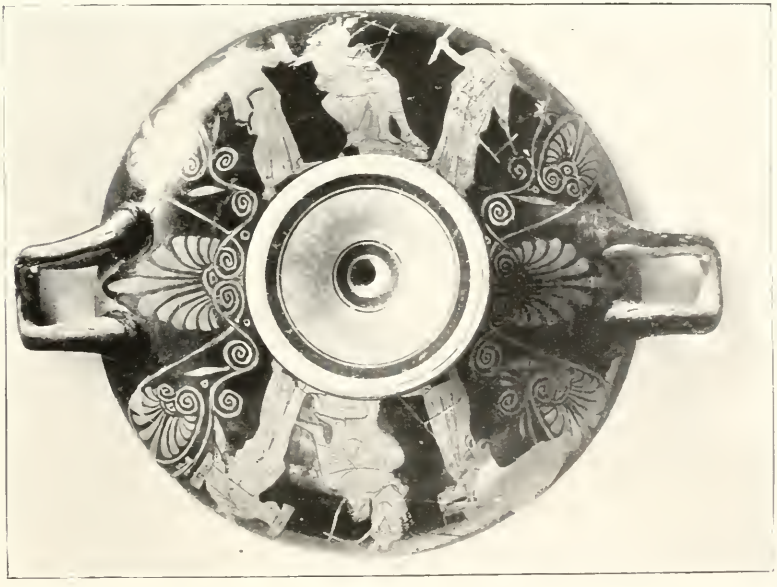


PLATE XXVIII. [*To face page* 46

74. Cylix, with concave rim; coarse and heavy pottery. Height, ·1 m.; diameter, ·2 m.

I. In circular field, bordered by maeander, a female figure (maenad); she stands to right, and holds a thyrsus in her left hand; with her right hand she points to a cave, indicated on the left side of the field. She is draped in chiton and himation; and a head-cloth (*κεκρύφαλον*).

Careless drawing.

Outside plain; perhaps Italian fabric.

F. p. 36. Foster Collection; Bari.

Lecythi, black-figured on red ground, 75—119.

75. Lecythus, rounded body, cup mouth. Height, ·31 m.

Ornamentation, on shoulder, black bars in frames, on rim, which rises over base of neck; then group of three palmettes in front, and one more on each side growing from handle. On body, double line of dots connected with zig-zags above field, maeander below it.

Subject. Race of two four-horse chariots, the charioteers in long white chitons, and crowned with wreaths. The heads of each team are drawn in two pairs.

Leake Collection.

76. Lecythus, rounded body, mouth modern. Height, ·14 m.

Ornamentation, on shoulder, rows of short bars round base of neck; below them petals or rays dependent (simplified from lotus pattern, 77).

Subject, seated figure, on folding stool (? Dionysus), branches rising from behind him, and forming brows over two large eyes, pupil and iris drawn on them, in white.

F. p. 48. Leake Collection; Athens.

77. Lecythus, rounded body, cup mouth. Height, ·19 m.

Ornamentation, on shoulder, row of short bars, then lotus pattern inverted with interlacing stalks and dots between.

Subject. Dionysus seated on folding stool, to right, cantharus in left hand, head turned back, in himation, vine with clusters behind him. On either side a dancing maenad, flesh white.

Leake Collection; Athens.

78. Lecythus, rounded body, cup mouth. Height, ·205 m.

Ornamentation, as 77.

Subject, identical with 77, but very carelessly drawn; Dionysus has horn, not cantharus.

Leake Collection; Agrigentum.

79. Lecythus, round body, cup mouth. Height, ·21 m.

Ornamentation, bar and lotus, like 77.

Subject. Dionysus, seated to right on folding chair, turns head to left; behind him, branches; he wears white chiton and himation over it; beard and hair white. On either side of him a figure with wings curling back at end, in short chiton, holding towards him two wreaths; flesh parts white. The figure to the left is female; that to the right apparently male, both wear high boots with tongue curling over in front.

Similar winged figures with wreaths occur on Cyrenaic vases; cf. *Archaeologische Zeitung*, 39, Pl. 19, 2.

F. Leake Collection; Athens.

80. Lecythus, rounded body, mouth rather bell-shaped. Height, ·12 m.

Ornamentation, on shoulder, bars and rays.

Subject. Dionysus reclining in cave, with lyre (?) and branches. Very rough work.

Leake Collection; Athens.

80 *a*. Lecythus. Height, ·125 m.

On shoulder, two swans, facing.

On body, combat between two warriors, armed with spear, shield, helmet, and breast-plate; each walks away from his opponent, and looks back at him. On each side, a spectator draped in a himation. Purple restored.

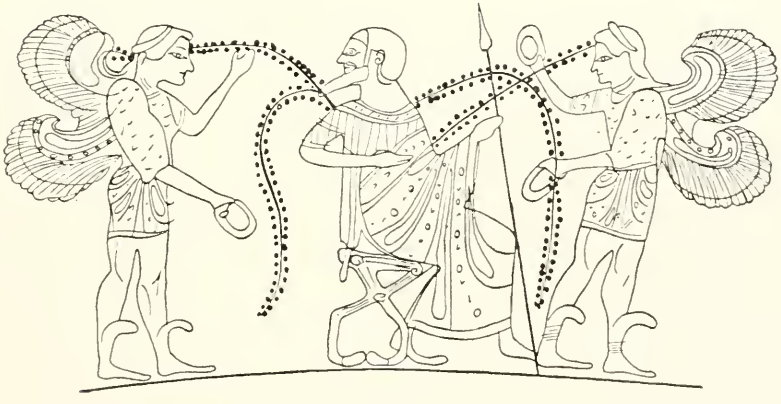
Presented by H. Cope Caulfield, M.A., 1896.

81. Lecythus, short cylindrical body, narrowing below; top modern. Height, ·11 m.

On shoulder, two lions facing; on body, Dionysus seated between two dancing satyrs; all hold drinking horns. Drawing rough, but peculiar, in fine lines of limbs.

Leake Collection; Athens.

79 76 85 83 145 165



79

PLATE XXIX. [*To face page* 48

82. Lecythus, rounded body, top curving out from neck. Height, ·11 m.

On shoulder, cock and two ivy leaves.

On body; dancing maenad between two seated figures; behind her, branches.

Leake Collection; Athens.

83. Lecythus, cylindrical body, bell mouth. Height, ·18 m.

Ornamentation, as 76, bars and rays.

Subject. Dionysiac procession; first a goat, then a maenad with a torch, then a satyr, ithyphallic, and with drinking-horn; then lecythus on ground; then another maenad with torch.

F. p. 48. Leake Collection; Athens.

84. Lecythus, rounded body, top curving out from neck. Height, ·11 m.

Ornamentation, as 76.

Subject. Hero, with raised club (Heracles ?), attacking a satyr, whom he seizes by the neck; he apparently wears lion-skin, of which tail is visible; behind him, another satyr, ithyphallic, standing in an attitude of astonishment; in background, trees and branches.

Leake Collection; Athens.

85. Lecythus, cylindrical body, top modern. Height, ·16 m.

Ornamentation, as 76; also double line of dots round top of body.

Subject. Dionysus dancing to right, in white chiton with red spots; himation over shoulders; he holds drinking-horn; branches behind; on either side, a maenad riding towards him on a donkey; rich polychromatic effect.

F. p. 48.

86. Lecythus, cylindrical body, bell mouth. Height, ·15 m.

Ornamentation, as 85.

Subject. Very rude indication of Dionysus and seated female figure with lyre, on a couch; on either side, another figure on a donkey approaches.

Leake Collection; Athens.

87. Lecythus, rounded body, top curving out from neck. Height, ·12 m.

Ornamentation, as 85.

Subject. Very rude indication of reclining figure on couch; on either side, seated figure.

Leake Collection; Athens.

88. Lecythus, cylindrical body, cup mouth. Height, ·135 m.

Ornamentation, as 85.

Subject. Dionysus walking to right, branches behind; on either side, a maenad approaches on a donkey (ithyphallic).

Leake Collection; Athens.

89. Lecythus, cylindrical body, bell mouth. Height, ·125 m.

Ornamentation, as 85.

Subject. Very rude sketch, meant for repetition of 87.

Leake Collection; Athens.

90. Lecythus, rounded body, top curving out from neck. Height, ·11 m.

Ornamentation and subject, as 89.

Leake Collection; Athens.

91. Lecythus, rounded body, cup mouth. Height, ·13 m.

Ornamentation, on shoulder, line of bars, then dots, then rays.

Subject. Three seated figures, female (white flesh); branches in background.

Leake Collection; Athens.

92. Lecythus, cylindrical body, conical mouth. Height, ·165 m.

Ornamentation, as 85.

Subject. A warrior, with helmet and spear, between two figures on horses; all advancing to right; they also have helmets and spears, and white flesh (Amazons ?).

Worsley Collection.

93. Lecythus, cylindrical body, conical mouth. Height, ·18 m.

Ornamentation, as 76, with maeander round top of body.

Subject. Athena to right, with helmet and aegis, slaying a giant who kneels to right, and looks back, with her spear. On either side figure approaching on horse; with white flesh, as Athena also.

Leake Collection; Athens.

94. Lecythus; similar to 93 in size, ornament, and subject.

Worsley Collection.

95. Lecythus, rounded body, cup mouth. Height, ·10 m.

Ornamentation, as 85.

Subject. Peleus seizing Thetis by the waist, a serpent rises behind him. On either side, a Nereid as spectator, running away and looking back.

Leake Collection; Athens.

96. Lecythus, cylindrical body, top curving out from neck, then conical. Height, ·125 m.

Ornamentation, as 93.

Subject. Rude repetition of 95.

Leake Collection; Athens.

97. Lecythus, cylindrical body, top as 96. Height, ·115 m.

Ornamentation, as 93.

Subject. Heracles and Cretan bull; he bends over its head, and it falls on its knees, and he grasps it round body. In background, his arms and clothes hung up, repeated three times; also a tree.

Leake Collection; Athens.

98. Lecythus, round body, top modern. Height, ·14 m.

Ornamentation, as 76.

Subject. Same as 97, but clearer and larger.

Leake Collection; Athens.

99. Lecythus, cylindrical body, bell mouth. Height, ·21 m.

Ornamentation, as 85.

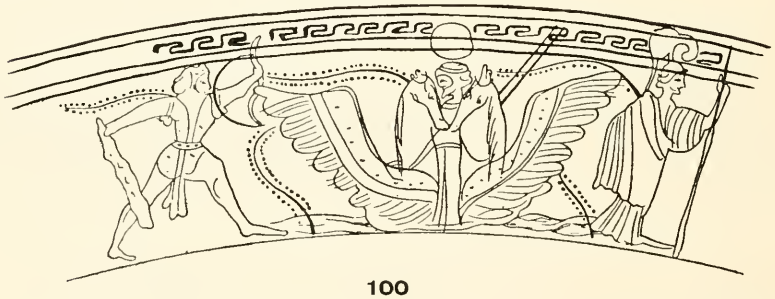
Subject, as 97, but clearer; on right hangs quiver and bow-case (γωρυτός), on left, club and chlamys. On left is seated female figure as spectator; on right Hermes, in petasus, chlamys, and sandals, with tongue in front, walking away and looking back.

Leake Collection; Athens.

100. Lecythus, almost cylindrical body, cup mouth. Height, ·155 m.

Ornamentation, on shoulder, row of minute bars; group of three palmettes in front, and one more growing out of them on each side. Round top of body, maeander.

Subject. Fight of Heracles and Helios. Helios, whose head is turned to left and has round disc over it to represent the sun, rises from the sea with his chariot, drawn by two winged horses, seen full-face. The two horses turn their heads toward one another, and have only one wing each, on the outside; the sea is represented by waves of thin reddish-brown pigment (same as is used thicker for rest of design). On left, Heracles advances to attack him, clad in lion-skin; he has club behind him in lowered right hand, bow in front in extended left hand. On right is Athena, in helmet, himation, and chiton, standing to right, looking away from Helios, her left hand resting on spear.



100

For the myth, cf. Athenaeus, XI, p. 470 c. Φερεκύδης...ἐπιφέρει "ὁ δ' Ἡρακλῆς ἕλκεται ἐπ' αὐτὸν τὸ τόξον ὡς βαλῶν, καὶ ὁ Ἥλιος παύσασθαι κελεύει, ὁ δὲ δείσας παύεται. Ἥλιος δὲ ἀντὶ τούτου δίδωσιν αὐτῷ τὸ δέπας τὸ χρύσεον, ὃ αὐτὸν ἐφόρει." In this cup Heracles then proceeded across the Ocean to Erythea, to fetch the cattle of Geryon.

Published by Stackelberg, *Gräber der Hellenen*, XV. 5; and Gerhard, *Gesamm. Akad. Abhandlungen*, Pl. V. 5, p. 151.

Müller, *Göttingen gelehrte Anzeiger*, 1837.

For myth, cf. Roscher, p. 2014, 2204.

Archaeologische Zeitung, 1846, p. 207.

Leake Collection; Athens.

101. Lecythus, cylindrical body, top curving out from neck. Height, ·14 m.

Ornamentation, as 76.

Subject. Two warriors fighting, one with Argive, one with Boeotian shield; devices in white, two curves, and thunderbolt. A spectator in himation on each side, separated from combatants by vertical line (spear stuck in ground ?).

Leake Collection; Athens.

102. Lecythus, cylindrical body, conical mouth. Height, ·18 m.

Ornamentation, as 85.

Subject. Charioteer driving chariot to right past a goal, painted white, as also is the charioteer's long chiton; the horses are drawn in two pairs; behind them is a running warrior, in full armour (apobates).

Leake Collection; Athens.

103. Lecythus, rounded body, top modern. Height, ·22 m.

Ornamentation, on shoulder five palmettes, all inclined to right; double row of dots round top of body.

Subject. In the middle a palm tree; under it on either side a small figure; a larger one, as tall as the tree, farther out on each side, in a gesture of adoration. All figures draped in himatia. Very rough drawing.

Leake Collection; Athens.

104. Lecythus, cylindrical body, bell mouth. Height, ·19 m.

Ornamentation, as 76; round top of body, three rows of dots between lines.

Subject. A four-horse chariot to right, driven by female charioteer; two other female figures behind it; in front, a female figure seated on folding stool, facing to left. One horse, and flesh of figures, white.

Leake Collection; Athens.

105. Lecythus, cylindrical body, conical mouth. Height, ·175 m.
Ornamentation, as 85.
Subject. Four-horse chariot driven by female charioteer to right; behind chariot, male figure with lyre (Apollo); in front of horses, Hermes, advancing to right, and turning head back; he wears petasus and sandals with projecting tongue.

Worsley Collection.

106. Lecythus, cylindrical body, bell mouth. Height, ·13 m.
Ornamentation, as 104.
Subject. Chariot, accompanied by three walking figures; cf. 104.

Leake Collection; Athens.

107. Lecythus, cylindrical body, cup mouth. Height, ·175 m.
Ornamentation, as 85.
Subject, as 104, but ruder in execution.

Leake Collection; Athens.

108. Lecythus, cylindrical body, top modern. Height, ·16 m.
Ornamentation, as 85.
Subject, as 104, but very rude.

Leake Collection; Athens.

109. Lecythus, cylindrical body, bell mouth. Height, ·16 m.
Ornamentation, as 104.
Subject, as 104, but very rude.

Leake Collection; Athens.

110. Lecythus, cylindrical body, bell mouth. Height, ·165 m.
Ornamentation, as 85.
Subject. Three female figures, flesh white, in himation, walking to right; branches in background.

Leake Collection; Athens.

111. Lecythus, rounded body, top modern. Height, ·17 m.
Ornamentation, on shoulder, row of bars, then four palmettes, those on right in group, middle one inverted; one on left growing from them, but separated by curve. On top of body, maeander; in field, five palmettes turned to right, framed by curving stalks, in two tiers, three above and two below.

Leake Collection; Athens.

112—116. Lecythi, 112—114, cylindrical bodies; 115, 116, rounded bodies. Height, ·15 m.—·11 m.

Ornamentation, on shoulder, as *76*; on body, three to four upright palmettes, with club-shaped bars between them.

114, Worsley Collection; 115, Leake Collection; rest, Leake Collection; Athens.

117, 118. Lecythi, cylindrical body. Height, ·14 m. and ·22 m.

Ornamentation, on shoulder, as *76*; on body cross-hatched lines blacked in to form lozenge pattern on 118.

Leake Collection: 117, Athens; 118, probably Athens.

119. Lecythus, rounded body, top curving out from neck. Height, ·115 m.

Ornamentation, on shoulder, as *76*; line of simplest maeander round top of body; rest black.

Leake Collection; Athens.

Lecythi with black figures on white ground, 120—137.

120. Lecythus, cylindrical body, bell mouth. Height, ·225 m.

Ornamentation, on shoulder, row of bars, below it, line of dependent rays, as *76*. On top of body, maeander.

Subject. Combat of Heracles and Amazons; cf. Nos. 44 and 51. Here Heracles is armed with a club, which he swings over his head, and he seizes his opponent, who has fallen on her knees, by the throat; an Amazon on the right advances striking at him with her spear; another on the left runs away, but looks and strikes back at him. The face of the chief Amazon has incised profile, with wide open mouth.

See *Journal Hellenic Stud.* XIV. p. 185.

Bought in Athens, 1894; presented by E. A. Gardner, M.A., 1896.

121. Lecythus, cylindrical body, cup mouth. Height, ·2 m.

Ornamentation, as 120.

Subject. Three warriors, in composition similar to 120, but instead of Heracles is another warrior, with sword in lowered right hand; and the figure on the extreme right is absent. At the edges of the figures, the pigment in combination with the white ground has produced a curious yellow outline.

Leake Collection; Athens.

122. Lecythus, cylindrical body, top modern. Height, ·17 m.
Ornamentation, on shoulder, as 120; on top of body, three rows of dots between lines.
Subject, as 120; but much over-painted; Heracles has sword.

Leake Collection; Athens.

123. Lecythus, cylindrical body, bell mouth. Height, ·18 m.
Ornamentation, on shoulder, as 120; on top of body, maeander.
Subject. Scene from a gigantomachy; Athena advancing to left, against kneeling giant; behind her, Dionysus, with branch, panther-fell, and spear, advancing to right against kneeling giant. Much over-painted and obscured.

Leake Collection; Athens.

124. Lecythus, cylindrical body, cup mouth. Height, ·14 m.
Ornamentation, on shoulder, as 120; on top of body, double line of dots.
Subject. Athena attacking a fleeing giant; another warrior advances on either side of the group.

Leake Collection; Athens.

125. Lecythus, cylindrical body, top modern. Height, ·185 m.
Ornamentation, as 123.
Subject. The contest between Heracles and Apollo for the Delphic tripod. Heracles advances to right, holding it under his right arm; in his left hand he brandishes his club over his head. Apollo grasps it with both hands from behind. In front of Heracles stands Athena, with helmet, spear and aegis; behind Apollo, Artemis, with quiver on shoulder.

Leake Collection; Athens.

126. Lecythus, rounded body; top modern. Height, ·125 m.
Ornamentation, as 124.
Subject. Peleus seizing Thetis by the waist; on either side is a Nereid, who runs away and looks back.

Leake Collection; Athens.

127. Lecythus, cylindrical body, top modern. Height, ·185 m.

Ornamentation, on shoulder, as 120; on top of body, three rows of dots; two more rows beneath field.

Subject. Race between two four-horse chariots, to right. Imitation of an inscription painted in field between two charioteers.

Leake Collection; Athens.

128. Lecythus, cylindrical body, top modern. Height, ·185 m.

Ornamentation, on shoulder, as 120; on top of body, three rows of dots between lines.

Subject. Race between two four-horse chariots. Below front team, a goal or meta.

Leake Collection; Athens.

128 *a*. Lecythus. Height, ·12 m.

Ornamentation, on neck, bars and rays; round top of body, double row of dots and two lines.

Subject. A charioteer driving to right; behind, a tree. Purple retouches.

From Greece; presented by H. Cope Caulfield, M.A., 1896.

129. Lecythus, cylindrical body, bell top. Height, ·19 m.

White pigment continued on shoulder and neck.

Ornamentation, as 123.

Subject. Procession (? of gods) to right. First Hermes, with tongues in front of sandals; then a chariot with four horses and a charioteer in himation; behind horses, two figures, the second (? Apollo) playing a lyre. Behind the chariot, a figure in himation, with outspread wings. Much repainted and obscured.

Leake Collection; Athens.

130. Lecythus, cylindrical body, top modern. Height, ·18 m.

Ornamentation, on shoulder, as 120; on top of body, chequers in three lines.

Subject, identical with 129, but without the last figure.

Leake Collection; Athens.

131. Lecythus, cylindrical body, top modern. Height, ·17 m.
White pigment on shoulder, and above and below field on body; field red.
Ornamentation, on shoulder, as 120. On top of body, maeander; below field, two rows of dots.
Subject, as 130, but seated figure to left, instead of leading figure of procession.
Leake Collection; Athens.

132. Lecythus, cylindrical body, top modern. Height, ·19 m.
Ornamentation, as 128.
Subject. Two groups of two figures in conversation, each group wrapped in a single himation; on either side, a tree.
Leake Collection; Athens.

133. Lecythus, rounded body, cup top. Height, ·095 m.
Ornamentation, as 124.
Subject. A horseman to right, in white chlamys and petasus, carrying two spears. On either side is a palmette inclined to right, occupying whole height of field, and framed by a heart-shaped line.
F. Leake Collection; Athens.

134. Lecythus, rounded body, cup top. Height, ·095 m.
Ornamentation, on shoulder, as 120; in field, three palmettes inclined to right, and framed.
Leake Collection; Athens.

135. Lecythus, cylindrical body, top modern. Height, ·155 m.
Ornamentation, on shoulder, as 120. In field, ivy wreath, pattern of lines crossed by vertical bars above and below it.
Leake Collection; Athens.

136. Lecythus, cylindrical body, cup mouth. Height, ·135 m.
Ornamentation, as 134, but bottom row of cross bars omitted.
Leake Collection; Athens.

138 133 143

PLATE XXX. [*To face page* 58

137. Lecythus, cylindrical body, cup mouth. Height, ·135 m. White pigment continued on shoulder.

Ornamentation, on shoulder, as 120; on body, three rows of dots between lines, then ivy wreath, then maeander, and then another ivy wreath.

Leake Collection; Athens.

Lecythi, outline and polychrome painting on white ground, 138—142.

138. Lecythus, cylindrical body, cup mouth. Height, ·215 m. White pigment continued on shoulder and neck.

Ornamentation, on shoulder, line of short bars above, and of longer rays or bars below; on top of body, row of maeander ornament, three maeanders, and then a square with cross ornament.

Subject. Woman standing to right, holding box or basket, which has two rows of triglyph-like ornament (representing wicker ?). Her flesh is white, and she wears chiton, drawn in outline, and himation painted light red; the coarseness of her features may denote a slave; in the field, in front of her face, is an imitation inscription in two lines; behind her is a chair with cushion. In the field, on either side, is a pair of large palmettes, one upright and one inverted, framed and connected with curving lines. Cf. No. 133.

F. p. 58. From Athens; presented by R. C. Bosanquet, B.A., 1895.

139. Top of a lecythus, cup mouth, showing shoulder ornament on white ground. It consists of an egg pattern round the neck, then of five palmettes, connected with curving stalks; the middle one is inverted, the others inclined to right or left.

From Athens; presented by R. C. Bosanquet, B.A., 1896.

140. Lecythus, cylindrical body, top lost. Height to base of neck, ·32 m.

Ornamentation, on shoulder, as 139, but three palmettes only. On top of body maeanders, three of which alternate with X pattern.

Subject. To the left is a stele, bound with fillets; it is drawn from a corner in perspective, two of its sides showing; on its basis is seated to right a young man, nude, but for chlamys, once coloured, on which he sits, and which is drawn over his knee. On the right is a woman standing, facing him; she is clad in a chiton with long diploïs, and holds in her left hand a helmet, and spear leaning against her left elbow; her right hand is extended towards him. Drawing of finest style, almost entirely in outline; unfortunately much damaged by fire.

F. From Athens; presented by R. C. Bosanquet, B.A., 1896.

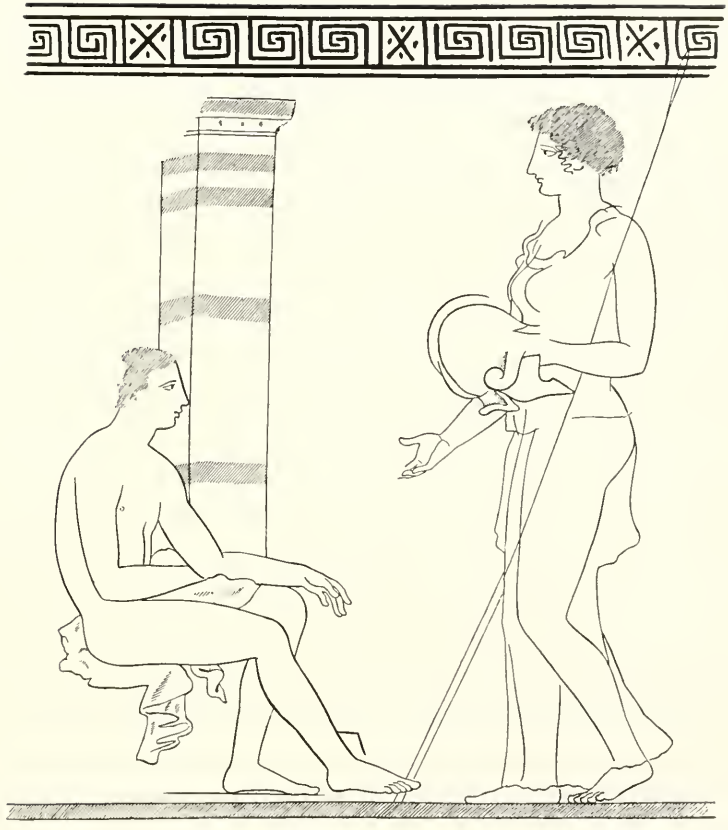


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PLATE XXXI. [*To face page* 60

141. Lecythus, cylindrical body, cup mouth. Height, ·36 m.

Ornamentation, on shoulder, three palmettes; round top of body, maeander.

Subject. In the middle a stele, crowned with rough indications of acanthus foliage. On right, young man, nude, seated to left on chlamys; he wears red boots and conical helmet, and rests raised left hand on two spears. On left, woman standing; she holds large flat basket in her right hand, and her left is raised and turned towards her head in a gesture of mourning; she is clothed in long plain chiton. Drawing entirely in outline; rather later and less fine than 140.

Worsley Collection.

142. Lecythus, cylindrical body, cup mouth. Height, ·22 m.

Ornamentation, on shoulder, no white pigment; as 120; on top of body, maeander.

Subject. On left a stele, with triangular top; behind it, oval mound of grave; on right a woman standing to left in chiton and himation; right hand extended. Drawing entirely in outline, poor and careless style.

Leake Collection; Athens.

Alabastra, with white ground, 143, 144.

143. Alabastron. Height, ·185 m.

Ornamentation, above white field, row of bars; below it, maeander; bottom black. The field is divided into four by bands of maeander across, and up and down through projections at shoulder.

Subject. Front, above, female figure standing, holding flower (?); below, female figure seated, holding flower. Back, above, female figure standing, head to right; behind her a net for the hair, hung on wall; below, female figure flying to right, skirts stiffened to resemble tail of bird. Fine and delicate outline drawing, of the earlier part of the fifth century. Much defaced.

F. p. 58. Leake Collection; Athens.

144. Alabastron. Height, ·185 m.

Ornamentation, in middle of white field, an ivy wreath, above and below it band of maeander; beyond this, on each side, a broad band of diamond chequers; at top, row of bars, at bottom, maeander. Band of maeanders also runs down sides, except through ivy wreath.

Worsley Collection.

145. Alabastron, red-figured. Height, ·185 m.

Ornamentation, round top of body, row of bars; round bottom, set of isolated maeanders; maeanders run down sides separating back and front.

Subject. Front, female figure facing, holding a pair of flutes (?) in each hand. Back, female figure to right. Careless drawing, the figures absurdly elongated to fill the field.

F. p. 48. Leake Collection; Athens.

Lecythi, with red figures, Nos. 146—154.

(*All this class have cylindrical or only slightly curved bodies.*)

146. Lecythus. Height, ·23 m.

Ornamentation, on shoulder, row of inclined bars; below them, five palmettes. On top of body, maeander.

Subject. A youthful hunter, with chlamys, petasus, and two javelins in left hand; he runs to right and turns back to left, also stretching out right hand behind him. The type suggests Cephalus, grouped with a winged figure like that of 156 for Eos.

Leake Collection; Athens.

147. Lecythus. Height, ·27 m.

Ornamentation, on shoulder, five palmettes. On top of body, in front only, groups of three maeanders, separated by squares with cross pattern.

Subject. Artemis, standing facing, head turned to left. She holds her bow, balancing it in her right hand; she wears chiton to knee, panther-skin over it, close-fitting, and chlamys hanging from left arm, and sandals with high straps; on ground to right, a rock.

Archaeologische Zeitung, 1846, p. 208.

Leake Collection; Athens.

148. Lecythus. Height, ·24 m.

Ornamentation, on shoulder, row of bars; beneath them, five palmettes. On top of body, in front only, maeander.

Subject. Winged female figure (Victory) floating to right, tip of toe just touching ground, hands extended in front, holding two white objects (? apples). Below her, altar, with fire (white) burning on it.

Worsley Collection.

149. Lecythus. Height, ·175 m.

Ornamentation, on shoulder, row of bars; below them, row of longer bars or rays; on body, in front only, maeander.

Subject, as 148, but the apple in left hand is red, and in right hand is a large lotus bud. Imitation inscription in field. One long wavy tress hangs down behind ear of figure.

Leake Collection; Athens.

150. Lecythus. Height, ·16 m.

Ornamentation, on shoulder, row of bars, and below them row of longer bars or rays, both inclined. On top of body in front only, row of maeanders, with square of cross pattern in middle.

Subject. Winged boy (Eros) floating to right, holding lyre; he has long wavy lock hanging down behind his ear; beneath him, altar.

Cambridge Antiquarian Society; from Mr J. Deck's Collection.

151. Lecythus. Height, ·185 m.

Ornamentation, on neck, row of bars, and beneath, pear-shaped pendants; on top of body, maeander.

Subject. Winged female figure standing to right, holding wreath with both hands in front of her.

Leake Collection; Athens.

152. Lecythus. Height, ·18 m.

Ornamentation, on shoulder, on white ground, row of long bars or rays; upper row is lost; on top of body, in front only, maeander.

Subject. Female figure hurrying to right, and looking back. Her right hand is stretched out behind, her left holds out a mirror in front; on ground before her, wool basket (calathus).

Leake Collection; Athens.

153. Lecythus. Height, ·16 m.

Ornamentation, on shoulder, row of dots, and row of bars below them.

Subject. Female figure standing to right, and holding up box in right hand; on ground before her, uncertain object; behind her, column, denoting an interior scene.

Leake Collection; Athens.

154. Lecythus. Height, ·15 m.

Ornamentation, on shoulder, row of short bars; below them, row of long bars or rays. On top of body, maeander.

Subject. Youth standing to left, himation over left shoulder and hips; he leans on a staff with angular bends in it, and rests right hand on hip, turning upper part of back to spectator; in front of him, strigil and (?) sponge hang from wall: above his shoulder, imitation inscription.

Leake Collection; Athens.

155—158. *Oval-bodied Lecythi* (*Lécythes aryballisques*); 155—157 *red-figured.*

155. Oval lecythus. Height, ·165 m.

Ornamentation, below figure, line of egg-pattern.

Subject. Female winged figure flying to left, bearing in both hands in front of her an object wrapped in a cloth.

Leake Collection; Athens.

156. Oval lecythus. Height, ·13 m.

Subject. Winged figure (type of Eos pursuing Cephalus) running to right, with both arms extended.

Worsley Collection.

157. Oval lecythus. Height, ·105 m.

Subject. Winged boy floating to right; he extends both hands over a spiral plant which rises from the ground beneath him.

Leake Collection; Athens.

158. Oval lecythus. Height, ·1 m.

Ornamentation, on neck, bars in frames alternating with blank frames. On body, scale-pattern, white dot in each scale.

"Megara, 1865."

159—161. *Miniature jugs (oenochoae); probably toys for children. Each has a red-figured design, in a panel framed in a red line, and egg-pattern at top.*

159. Small oenochoe, trefoil top. Height, ·105 m.

Subject. A child creeping to right; in corner, an egg (?).

Worsley Collection.

160. Miniature oenochoe. Height, ·045 m.

Subject. A child lying on ground, and looking back at a stool; in other corner, a jug similar to that on which it is painted.

161. Miniature oenochoe. Height, ·045 m.

Subject. A child creeping to left; in corner in front of him, a jug as in 160.

Oenochoae, 162—164.

162. Black-figured oenochoe, with trefoil top and panel. Height, ·21 m.; with handle, ·255 m.

Ornamentation, row of bars bordering top of panel; ivy wreath at each side of it.

Subject. Dionysiac scene; in front, bearded man advancing to right, turning head back, grasping hand of female figure behind him; he wears chlamys over his shoulders; next him is a maenad walking to left with head turned to right; she has flesh white, and wears, over a chiton, a panther-skin, of which the head shows on her right shoulder; her right hand touches the head of a goat; under it is an amphora standing on the ground. On the goat is seated a man, nude, with ivy wreath on head, leaning back against a cushion, with his legs over the beast's tail; he turns his head to look forward. Behind him is another man, nude, with ivy wreath; he stands to left and turns head to right; he crosses his hands on his waist in a dancing attitude.

Leake Collection; Vulci.

163. Red-figured oenochoe, with trefoil top and panel. Height, ·195 m.; with handle, ·205 m.

Ornamentation, panel bordered at top by rows of bars, at either side by ivy wreath; inside filled black except figure.

Subject. A nude ithyphallic bearded satyr, with snub-nose, high ears, and long, claw-like fingers, advances to right, blowing a double flute; from his left wrist hangs a flute-case (*συβήνη*); he has a long purple tail. In field above him, his name, ΒΡΙΑΧΟΣ (Βρίαχος).

Archaeologische Zeitung, 1846, p. 207.

F. Leake Collection; Athens.

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PLATE XXXII [*To face page 66*

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PLATE XXXIII. [*To face page* 67

165. Moulded oenochoe, in the form of a female head. Height, ·165 m.; with handle, ·195 m.

The face and neck are red, the rest covered with black varnish. A white wreath encircles the hair, on the black; the edge of the hair, where it rises from the face, is coloured bright red, and covered with four rows of dots in relief. The eyes and eyebrows are outlined in black, also the iris and pupil; the white painted white, with a touch of bright red at the inner corner; the lips also were once bright red.

F. p. 48. From the Earl of Cadogan's Collection; presented by Professor Churchill Babington, B.D.

Nolan Amphorae, 166—167.

166. Nolan amphora, double handles. Height, ·31 m.

Subject. A. Dionysus walking rapidly to right; he holds in his right hand a branch of vine or ivy (purple leaves); with his left a cup (cantharus) stretched out behind him, as he looks back. He wears chiton, himation, and a panther-skin, the fore-paws tied round his neck.

B. A female figure standing to right, in chiton and himation. She holds an oenochoe in front of her with her right hand, and in her left a branch. Free, but rather careless drawing.

F. Purchased in 1865; "probably from Nola."

166

PLATE XXXIV. [*To face page* 68

167. Nolan amphora, single handles, with sharp edge at outside. Height, ·325 m.

Ornamentation; under A, row of three maeanders and square with X pattern alternating; under B, plain maeander.

Subject. A. Youthful male figure, wearing a himation and a wreath, stands to right; he holds out a patera in his right hand, and in his left has a long staff ending in a branch at the top. A female figure, in chiton and himation, stands facing him, her body turned to front; in her right hand, lowered, is an oenochoe; her left is concealed by her drapery.

B. Female figure standing to right, in chiton and himation; she holds patera in extended left hand; right is concealed in drapery.

From Mr Holland's Collection. "Probably from Nola, in Campania." Presented by Professor Churchill Babington, B.D.

168. Red-figured pyxis (toilet box). Height, with lid, ·18 m.

On a stand, divided into three parts.

Ornamentation, on lid, next to handle, row of bars, then set of spirals, all but one in same direction; then chevrons. On body, below main field, row of bars on projecting moulding.

Subject. An interior scene, indicated by a door, with four panels, ornamented with dots and stars, and a Doric column. Between these is a female figure, in chiton and himation, holding an alabastron in her left hand, and a wreath (?) hanging from her right; beyond the column is a box, then a female figure, with a box and a wreath, and another with a box; another wreath hangs on the wall behind her. Very bad and careless drawing.

Worsley Collection.

169—175. Oval lecythi, plain or with simple ornamentation; 173 and 174 have palmette in front; 175 has a hare, red figured.

169—173, Leake Collection, Athens; 174, presented by Professor D. T. Ansted, M.A. "Probably from the Ionian islands," but exact locality not specified.

176. Small jug, with short cylindrical body and trefoil top. Height, ·07 m.; with handle, ·085 m.

Ornamentation, rows of bars and dots in brown pigment, and bands of light red; the clay drab. ? Probably Boeotian fabric.

Leake Collection; Athens.

177. Cup with two handles. Height, ·05 m.

Inside, rough brown.

Outside, row of dots and bands in brown, and band of purple. "From the cemetery near the old city of Kranii close to Argostoli, Cephalonia. D. T. A. 1863."

Presented by Prof. D. T. Ansted, M.A.

178. Minute cup; similar ware and decoration. Height, ·03 m.

"Athens."

179. Cup of similar shape. Height, ·06 m.

Inside, red varnish.

Outside, lower part covered with red (discoloured from black) varnish; on upper part, on each side, a very rudely drawn figure between two palmettes; one figure is nude male, the other draped female. Boeotian fabric.

Presented by R. C. Bosanquet, B.A., 1876.

180. Bowl with two handles; narrowing to neck. Height, ·09 m.

On light clay, dark brown band outside rim, wavy band of same colour on shoulder; between them, rosettes of red pigment, with incised lines; a rough graffito under rim on one side.

"Cambridge Antiquarian Society; from the late Mr J. Deck's Collection, 1854."

181. Vase moulded in form of a bivalve shell; with mouth and two thin handles. Height, ·06 m.

Ornamented with lines of brown and white pigment on red clay.

? Worsley Collection.

182. Alabastron. Height, ·095 m.

Ornamented with a wreath of pointed leaves and white berries (? myrtle), and with black bands.

Leake Collection; Athens.

183. Moulded vase in form of a ram's head, in light clay, with opening on top of crown.

Presented by E. A. Gardner, M.A., 1896; from Melos.

Vases without figures, mostly covered with black varnish, 184—209.

184—188. Oval-bodied lecythi, reeded.

184, 187 and 188, Worsley Collection; 185 and 186, Leake Collection; Athens.

189, 190. Similar vases, with flatter body.

Leake Collection.

191—193. Reeded jugs; 191 has knotted handle.

191, Worsley Collection; 193, Leake Collection, Italy.

194, 195. Bowls, with two horizontal handles (cotyle); red bands round the upper part, the lower covered with lines set close together, ascending from the base. Early period.

194, Leake Collection; 195, Worsley Collection.

196. Bowl, with one horizontal and one vertical handle.

Leake Collection; Athens.

197. Bowl, with two high vertical handles.

Worsley Collection.

198. Cylix, plain black.

Leake Collection.

199. Cylix, with ornamentation of black dots and spots on light ground outside.

? "R. 87."

200. Patera, or flat bowl; in a red space in the middle, inscription in black pigment: ΣΑΛΠΙΣ (Σπέλας); early period; alphabet of a Chalcidian colony. The meaning of the word is not obvious; possibly it is the owner's name.

Leake Collection; Vulci.

201, 202. Two flat bowls with two handles.

Worsley Collection.

203, 204. Two bowls with one handle.

Worsley Collection.

205. Bowl, with one handle, and lid to fit; two red circles on lid.

Worsley Collection.

206. Toilet box, to hold rouge, or similar appliance.

207. Small bowl, without handle.

Worsley Collection.

208. Miniature amphora, resembling 'Nolan' shape; plain black. Height, ·16 m.

Leake Collection; Athens.

209. Black jug, of rough ware; trefoil top.

Cambridge Antiquarian Society; from the late Mr J. Deck's Collection, 1854.

210—214. *Black wares, with ornamentation in white, or other pigments, over black.*

210. Ascus, with spout at back as well as mouth. Height, ·12 m.

Ornamentation, a wreath of ivy, stalks incised, leaves white.

Presented by Prof. D. T. Ansted; "probably from Ionian Islands, but locality not specified."

211. Small jug (oenochoe), with trefoil top. Height, ·085 m.

Ornamentation, ivy wreath, with leaves and berries, white.

Leake Collection; Athens.

212. Bowl, with two horizontal handles (cotyle). Height, ·08 m.

Ornamentation, on front, rows of egg-pattern, dots, circles, grapes, and tendrils, in white, red, and yellow; on back, simple design; egg-pattern, dots, two twigs, and rosette, in white.

Worsley Collection.

213. Small bowl, with handles set close in to rim. Height, ·085 m.

Ornamentation, ivy wreath, stalks incised, leaves white.

"R. 87."

214. Broken miniature amphora.

Ornamentation, in front, ivy wreath with branching twig, stalks incised, leaves once white; on back, plain incised line, pigment lost.

Worsley Collection.

215, 216. *Vessels of plain light-coloured pottery, top part only covered with dark slip, lower part left in clay.*

215. Small vase, with oval body and long neck, no handle. Height, ·07 m.

Worsley Collection.

216. Jug, with high handle, mouth round in front.

Cambridge Antiquarian Society; from the late Mr J. Deck's Collection, 1854.

217, 218. *Children's or invalids' feeding cups, with spout.*

217. Has strainer affixed to top; rough black pottery, horizontal handle.

Worsley Collection.

218. Fine black varnish; round hole in top, vertical handle.

Cambridge Antiquarian Society; from the late Mr J. Deck's Collection, 1854.

219, 220. *Moulded bowls, 'Megara' class.*

219. Has leaves and discs on sticks radiating from bottom; burnt black.

220. Red clay. Rosette on bottom; band of small circles; radiating leaves, &c.; wreath with fleurs-de-lys; egg and dart pattern.

Presented by R. C. Bosanquet, B.A., 1896; from Athens.

220 *a*. Part of bowl, in black ware (Megarian), with relief. Line of double spirals; below them, egg and dart moulding. Below, various devices, an amphora with a goat as supporter on each side, and a mask and a bunch of grapes, with a winged figure hovering over them on each side, alternating.

From Greece; presented by R. C. Bosanquet, B.A., 1896.

221—223. *Vases with impressed patterns.*

221. Plain bowl, with two handles and lid; on the lid are continuous bands of impressed semicircles; on bottom, graffito ΛΜ.

Worsley Collection.

222. Bowl; inside ornamented with four impressed palmettes, connected by impressed curves; impressed circle in centre; outside, palmettes, two concentric impressed circles, and between them row of small palmette-shaped impressions.

Leake Collection.

223. Miniature amphora. Height, ·09 m.

Ornamentation, impressed; below neck, egg moulding; round body row of maeanders, each impressed separately; above this, palmettes connected by semicircles; below each an inverted lotus flower; below maeander, same pattern inverted.

? Worsley Collection.

230 234 233 228

229 231 224 225

PLATE XXXV. [*To face page* 75

224—270. *Vases from Italy, Sicily, &c.*

Sardinian.

224. Small jug, with mouth pinched in at each side. Height, ·1 m.

On top of handle, human head. Rough light-red clay, unpainted. Some similar vases were acquired with the Barbetti collection from Sardinia (mostly Tharros), by the British Museum. No. 196 has the head of a snake on the handle in the same position as here.

F. Presented by Prof. D. T. Ansted; from Sardinia. "Probably of the same period with the jug," ? no. 225, which is not a jug, but a bowl.

225. Bowl, with two handles, slightly swelling above their base, then narrowing to flat bottom. Height, ·085 m.; diameter at top, ·115 m.

Made mostly of a rough red clay, which shows inside, and on the bottom and lower part of the outside. The upper part of the outside, including the handles, shows a whitish-green colour, which apparently is not produced by a mere slip, but by a thick layer of different-coloured clay: on this is painted the ornamentation, in dull reddish-brown, both inside and out; outside it has almost entirely disappeared, leaving the patterns visible by the preservation of the surface.

Ornamentation, inside, on bottom and rim, floral designs, lyres, &c.; outside, round rim, chequers and other geometrical and floral patterns; traces of another band of ornament below. The designs seem to be imitated from Greek vases of late florid style.

F. Presented by Prof. D. T. Ansted, M.A.; from Sardinia. "Apparently belonging to the same period as the jug."

I am not acquainted with other vases of this type of pottery.

Italy.

226. Vase, with narrow neck and one handle, round mouth. Not wheel-made. Height, ·11 m.

Rough pottery, varying from dark brown to light red, according to firing; on it are painted bands of a dull white pigment.

Leake Collection; Italy.

All the early Italian vases that follow, nos. 227—237 (except 232), were acquired from the Foster Collection, which was made at Bari, and probably come almost exclusively from that neighbourhood.

227. One of a cluster of three small vases; the points of attachment of the other two, and of the handle, are clearly visible. Height, ·065 m.

Ornamentation, in brownish purple on light drab ground; a line of red round rim and joins. Inside rim, row of dots; outside, spiral curls, lines, and S pattern.

228. Bowl, narrowing towards mouth, with high angular handles, ornamented with terra-cotta discs at top and at lower join to vase. Height, ·13 m.; including handle, ·19 m.

Ornamentation, in brown, varying to light red, on whitish clay. On handles, cross pattern, on upper part of body, on one side double S pattern above simple maeander; on the other, crossed zig-zag above row of lotus buds with interlacing stalks.

This shape and style of vase, which is common in southern Italy, looks early at first, but has patterns clearly derived from those of Greek vases of the best period. Probably they precede the imitations of late Greek vases which we find so frequently in S. Italy.

F. p. 75.

229. Tripod vase, with narrow neck, broad top, and high handle, which is fixed on to a horizontal erection, shaped like a lozenge, pierced with holes at top and sides, and surmounted by two ears; at the side of the bowl is a projecting spout, open like a half-bowl, and pierced with perforations to connect it with the inside of the vase. Total height, ·195 m.

Ornamentation, in brown and purple (two distinct pigments) on light clay; bands, bars, and joined lozenges of dots, the whole producing a rich decorative effect.

F. p. 75. Ginosa written on foot.

230. Cup, with high handle and solid foot. Height, ·1 m.; with handle, ·14 m.

Ornamentation, in light red pigment, over light drab clay; cross pattern on handle; bands on upper part of cup, enclosing open field, in which is a pattern in brownish-purple, pairs of heart-shaped ivy leaves, with a curving stalk to connect each pair; foot red.

F. p. 75.

231. Plate (pinax), pierced with two holes for suspension. Rough, heavy pottery, not made on wheel. Diameter, ·21 m.

Ornamentation, in brownish-purple on light-drab clay. In middle, swastika; then simple maeander band; then wreath with leaves both sides, then wreath of heart-shaped ivy leaves up and down alternately, connected by curving stalks; between each set concentric circles, drawn free-hand.

F. p. 75.

232. Part of the wall slabs from an Etruscan tomb (Vulci). Width, ·15 m.; height preserved, ·16 m.

A tile, with raised borders. On borders, alternating squares of white and dark red; in field, zig-zags of four bars each, alternating white and dark red. The clay is red. On one side are traces of a hole for a nail, to fix the tile. At one end it is complete; at the other, broken and smoothed off.

Not from Foster Collection.

233. Vase, in the shape of a duck without a head, also resembling a wine-skin (ἀσκός). Length, ·14 m.; height, ·075 m.

Ornamentation, broad and narrow bands of brown and red, on light clay, cross pattern on bottom; on top, row of M patterns one above another.

F. p. 75. Bari.

234. Similar vase, with handle. Length, ·1 m.; height, ·095 m.

Ornamentation, bands of brown and red, on light clay, framing panels, in which are single zig-zag lines.

F. p. 75.

235. Oenochoe, with trefoil top. Height, including handle, ·125 m.; without it, ·105 m.

Ornamentation, in brown on whitish clay: broad and narrow bands, and one wavy band on shoulder.

Bari.

236. Miniature hydria. Height, ·1 m.

With design in panel on front, rest black; in panel, bordered at top by dependent bars and crescents, two aquatic birds (geese ?) walking to right.

237. Cylix, with flat bottom and no stem. Diameter, ·2 m.; with handles, ·275 m.

All black varnish except middle of inside, which has an aquatic bird (swan ?) standing to left in a circular panel, surrounded by band. The bottom was covered with a light-red pigment over the terra-cotta.

238—256. *South Italian Vases, red figured.*

238. Pelike. Height, ·17 m.

Clay whitish, covered with red slip on figured parts before black varnish was applied.

Ornamentation, wavy pattern on either side above figure.

Subject. A. Nude winged boy, Eros, running to right, with both arms extended before him; in field, a disc; a flower grows from ground in front and behind him.

B. Draped female figure, running to right and looking behind her to left, her right arm enveloped in drapery; in her left, behind her, she holds a flower; another flower grows from ground on either side of her.

Foster Collection. Card inside, "Oenochoe found at Canosa"; probably does not belong; possibly refers to 265 or 266.

244

243 250 239

PLATE XXXVI. [*To face page* 79

239. Kotyle. Height, ·15 m.

Ornamentation, under each handle, palmette and volutes ending in flower on either side; ascending lines from base, on a red band.

Subject. A. Eros running to right with both arms extended.

B. Draped female figure, running to right and looking back to left, arms spread out on either side. On either side of each figure, a flower growing from the ground.

F. Foster Collection.

239 *a*. Oval lecythus. Height, ·115 m.

Boy seated on ground, holding goose; on either side, lily.

Presented by H. Cope Caulfield, M.A., 1896.

240. Vase, with oval body and high neck, no handle. Height, ·145 m.

Ornamentation, palmette, with flower on either side.

Subject. Winged boy, Eros, with crescent-like objects projecting above shoulder and behind (? ends of bow), and wearing bracelets, catching duck. Disc in field. White and yellow retouches, imitating gilding.

Foster Collection.

241. Bowl, with handles set close to rim. Height, ·08 m.

Ornamentation, on rim, wave-pattern; below it bars; under each handle, palmette flanked with flowers; on each side, a female head to left, white retouches.

Foster Collection.

242. Vase, with oval body and round mouth (olpe), with knotted handle. Height, ·16 m.

Ornamentation, rosettes and dots round neck; below handle, palmette flanked by flowers.

Subject. Eros, winged, of effeminate type, seated to left, in right hand holds large patera in front of him, in left dangles basket, or situla; rosette below, in front large tambourine (?), with white taeniae attached. White and yellow retouches.

Foster Collection; "found at Canosa."

243. Ascus, or vase in form of wine-skin. Cf. 234. Length, ·18 m.; height, ·185 m.

Ornamentation, round neck, egg-pattern; on back, palmette, flanked by large lilies, which take up sides.

Subject. Eros, of effeminate type, kneeling to right, holding in left hand patera, in right mirror; altar in front. White, yellow, and red retouches.

F. p. 79.

244. Drinking horn, supported by group of crocodile and negro. Height, ·22 m.

The crocodile, which is red, spotted with black, belly white with brown stripes, has seized the right arm of the negro in its jaws, and caught him round his body with its fore paws; he grasps its tail with his left hand; he is black except eyes, lips, and hair.

A palmette rising from volutes is on either side of handle of horn; in front of it is a young goat-footed Pan, with a club in his right hand, pursuing a bird. Yellow and white retouches. Cf. *Journ. Hell. Stud.* IX. p. 220; the vases mentioned there are Attic; this is an Apulian imitation.

F. p. 79. From Earl Cadogan's Collection; purchased, 1865.

245

PLATE XXXVII. [*To face page* 81

245. Amphora (Apulian shape). Height, ·4 m.

Ornamentation, above A, rosettes, pendants, &c., above B, wreath: below field, maeander; beneath each handle, palmette flanked by flowers (lilies).

Subject. A. Female figure, draped, seated to left, on white chair; she holds in her right hand a disc on her knee; below her left hand are three rosettes, apparently hung from white tendril. In conversation with her is a nude youth, holding in his right hand a strigil, his left wrapped in his chlamys; he leans against a white bathing vessel; between the two is Eros, on a higher level, with wreath and hoop; a fan below, and a taenia hanging as from wall behind the youth; discs in field.

B. Female figure, draped, seated on rock to right; she holds patera with wreath in it in her left hand; a youth in conversation with her, standing, nude, but for chlamys on left arm; he holds mirror in right hand, and branch with berries in left; a similar branch grows from ground between them. In field, discs and taeniae, and an oblong object (? a window). Yellow and white retouches.

F. Presented by Prof. Churchill Babington, B.D.

246. Large round dish, with handles rising from rim, flanked by knobs. Diameter, ·43 m.

Central field surrounded by wave-pattern and wreath of white leaves and tendrils ; in field, a flower arising from scroll work, and tendrils which flank it on either side ; on it stands Eros, of effeminate type ; in his right hand, wreath ; in his left, mirror ; he wears bracelets, anklet, shoes, and bands of dots round body. Yellow and white retouches ; extremely florid style.

F. Foster Collection.

246

PLATE XXXVIII

[*To face page* 82

247

PLATE XXXIX. [*To face page* 83

247. Calpis, of Apulian form. Height, ·54 m.

Ornamentation, on rim, egg-pattern; on neck, wreath with berries, rosette in centre; on back, large palmette, flanked by lilies above and below side-handles. Below field, band of maeanders, in sets of four, alternating with squares of cross-pattern.

Subject. Shrine borne by Ionic columns, white; within it, draped female stands, leaning against bathing vessel, all in white, with yellow inner markings. She holds in her right hand a mirror, in her left a fan; taenia and branch growing from ground within shrine. On the left is a man, nude but for chlamys on left arm and shoulder, with left foot raised on a rock; he holds a branch over his shoulder with his right hand, and bunch of grapes in his left. On the right is a draped female figure approaching rapidly; she has wreath in right hand, and branch over shoulder in left; in field, discs and taenia. Yellow and white retouches.

F. Presented by Prof. Churchill Babington, B.D.

248. Calpis, of Apulian form. Height, ·4 m.

Ornamentation, on rim, egg-pattern; on neck, wave-pattern and palmette; on shoulder, wreath with berries, rosette in centre; below field, wave-pattern; on back, palmette flanked by volutes. Under side-handles, large heads, male and female.

Subject. In centre, draped female standing to left, right foot raised on rock, arms extended in front; before her, Satyr, nude, with short tail, dancing to right; in his left hand he holds thyrsus over shoulder; behind her is a youth standing to left, nude, with chlamys across both elbows; he holds in his right hand a taenia, in his left an inverted spear; all heads have white diadems. Yellow and white retouches. Campanian style.

F. Purchased, 1865.

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PLATE XL. [*To face page* 84

249

PLATE XLI. [*To face page* 85

249. Calpis, Apulian form. Height, ·34 m.

Ornamentation, on rim, inverted egg-pattern; round neck, ivy-wreath, with two clusters of berries to each leaf; on shoulder, bars framed by lines. At back large palmette, smaller palmettes under side handles, between them inverted palmettes; spirals running below, and lotus flowers and small palmettes branching from them.

Subject. A warrior riding on a white horse, in short chiton or breast-plate, with shoulder pieces, and chlamys, short hair combed straight back, spear in right hand. In front of him a foot-soldier, in short chiton, spear in right hand, white shield in left. The style is peculiar; it has some resemblance to the Campanian, especially in decoration; but shows also a barbarous imitation of Attic vases.

F. Leake Collection; Vulci.

250. Stand, top rim broken away. Height, ·28 m.

Ornamentation, bands of wave-pattern, palmettes, and flowers; on upper part, a female head to left; on lower, Eros, of effeminate type, floating to right, in his left hand a basket, in his right a tendril ending in a flower. Yellow and white retouches.

F. p. 79. Foster Collection; Bari.

251. Funnel-shaped bowl, with edge turned down vertically all round. Height, ·09 m.; diameter, ·18 m.

In depressed cup in centre, rosette; round it float two fishes, a cuttle-fish, and a shell. White, yellow, and red retouches.

Foster Collection.

252. Cup (cantharus), with high handles curving round to form rings over rim. Height, ·182 m.; with handles, ·232 m.

On either side, female head to left, between two white swords. Yellow and white retouches.

Foster Collection; found at Canosa.

253. Bowl, with lid. Height, ·11 m.; with lid, ·16 m.

On lid, ivy-wreath; on bowl, palmettes and female heads.

Presented by Prof. Churchill Babington, B.D.

254. Bowl, with two handles. Diameter, ·145 m.

Simple and curved maeander and dots on sides, in thick red pigment over black ground.

Foster Collection.

254 *a*. Lid on 254, not belonging. Palmettes, and wave-pattern; on one side, effeminate Eros seated to left, with wreath and flat basket or patera. On the other side, female figure, draped, seated to left, with fan and basket. Yellow and white retouches.

Foster Collection.

255. Small flat-bodied lecythus. Height, ·08 m.

Spotted dog or leopard between two flowers.

Foster Collection; Bari.

256. Oenochoe, trefoil top, double rim. Height, ·24 m.
At back, palmette flanked by two half palmettes; in panel on front, female head to left, white flesh. Yellow and white retouches; red pigment on cheek, head-cloth, and palmettes.

Brought from Sicily by Alfred Cooper, Esq. Presented by C. C. Babington; Pietraperzia, Sicily.

257—267. *Vases, with white or coloured ornamentation over black ground.*

257. Two-handled bowl, with lid. Diameter, ·12 m.
Bowl ornamented with white bars; on lid, bird sitting on flower and scroll-pattern, white and yellow.

Foster Collection.

258. Oenochoe, trefoil top, reeded body. Height, ·195 m.
Ivy-wreath with berries, white and yellow.

Foster Collection; Bari.

258 *a*. Jug, with high handle and ribbed body. Height, ·115 m.
On neck, ivy-wreath, berried, in yellow; white line round top of ribbing. Red clay visible below ribbing.

"Tynagia"; presented by H. Cope Caulfield, M.A., 1896.

259. Flat-bodied Apulian oenochoe. Height, ·17 m.
Ornamentation, if any, lost.

Furtwangler, Berlin Vases, shape 314.

Leake Collection.

260. Same shape. Height, ·155 m.
White palmette on red basket or patera; scroll pattern; and egg pattern, with incised lines added.

Leake Collection.

260 *a*. Flat-bodied Apulian oenochoe. Height, ·11 m.
Red clay showing in channel round body; minute impressed palmettes on shoulder, joined by curves.

From Nola; presented by H. Cope Caulfield, M.A., 1896.

261. Vase, with oval body and no handle, high neck. Height, ·14 m.

White bars on neck, and wave-pattern; white diamond pattern on body in cross lines, yellow band above and below it.

Foster Collection; Bari.

262. Oval-bodied lecythus. Height, ·135 m.

On neck, incised egg-pattern; on body, white diamond-pattern in cross lines.

Foster Collection; Bari.

263. Vase, of shape of half alabastron, cut off flat below. Height, ·1 m.

On neck, white bars, on shoulder egg-pattern; on body, white bird on flower, and scroll-pattern.

Foster Collection.

263 *a*. Flat-bottomed alabastron. Height, ·11 m.

Ornamentation, in white and light red; below neck, zig-zag between lines; round base, chevrons between lines. In field, a female head, white, with details painted in light red, rising out of acanthus, between two branches of tendrils.

"Tynagia"; presented by H. Cope Caulfield, M.A., 1896.

263 *b*. Small oenochoe. Height, ·105 m.

A female head, in black silhouette with incised details, on light ground; on back, palmette. Tendrils, &c., in field.

From Syracuse; presented by H. Cope Caulfield, M.A., 1896.

264. Oenochoe, with trefoil top. Height, ·19 m.

On neck, white lines, wave pattern, and pendants; on body, wreath of alternating bunches of grapes, leaves and tendrils, both above and below stalk.

Foster Collection; Bari.

265. Oenochoe, with trefoil top. Height, ·19 m.

On neck, wreath of ivy, and two pendent twigs; between them, white bird flying, holding wreath; on bottom, red cross on white clay.

Foster Collection.

266. Jug, with broad neck and trefoil top (oenochoe or olpe). Height, ·16 m.

On neck, incised egg-pattern and lines, red and yellow spots, and pendants; on body, wreath with red stalk, bunches of grapes, leaves, and tendrils, in white and yellow, above and below; at either end of it, ivy twig pendent from neck; on bottom, red cross on white clay.

Foster Collection.

267. Cup, with knotted handles. Height, ·125 m.

Round depression under rim, wreath of small white spots on both sides of white line, some branches sticking up from it; on base, white spots; above it, red band on white clay.

Foster Collection: Bari.

268. Bowl, with two vertical handles; plain red pottery. Diameter, ·09 m.

269. Plate of plain pottery. Diameter, ·19 m.

Reddish slip; on top of rim, moulded ornaments, representing small ivy-leaves, heart-shaped, on stalks.

270. Bowl, with one vertical handle. Diameter, ·11 m.

Highly polished red pottery, with black core, resembling Aretine (Samian) ware; on outside, ornamentation of impressed circles, vertical bars, and other patterns.

Worsley Collection.

Table Case.

Fragments of Vases found in the excavations at Naucratis, 1894—1896, by W. M. F. Petrie and E. A. Gardner.

Presented by the Egypt Exploration Fund.

The classes of pottery are those in the table, Naukratis II. p. 54.

1—5. Naucratite pottery, Class A. a. 2, with painted inscription, containing dedications to Aphrodite, with names of dedicators.

6—9. The same, with incised dedications. 8 is the funnel-shaped bottom of one of these bowls; for shape, see Naukratis I. Pl. X. 1 and 3.

10—16. The same, inside shown, with designs in white and red on black ground; lotus, rosettes, palmettes, animals' heads, &c.

17—32. The same, outside, with painting in brown, red, and white on white slip. 25 has a horse's head; 18—23, portions of human figures. 28 is an example of the very large vases of the same kind, Class A. a. 3.

33. Mouth of an oenochoe, with trefoil top, and eye painted in white over brown slip; similar pottery.

34. Rim of a cylix, of Naucratite ware, perhaps intended to imitate Cyrenaic in design; three rows of pomegranates connected by diamond-pattern.

35. From large bowl, Class A. d.; Naukratis II. Pl. VI.

36—40. Naucratis ware, incised, with caricatures, &c. Class A. a. 4.

41. Lid of vessel, Class A. g.; Naukratis II. Pl. VII. 2.

42—47. Large bowls of second type of Naucratite pottery, developed from eye-bowls, Class B. b. 1. 42—45 show outside, 46 and 47 inside. 42 shows characteristic lotus and volute pattern.

48—50. Rhodian pinaces, Class F. a. 1 and 2.

51—54. Large bowls with flat rim, animals in brown and red on whitish slip.

55—58. Bowls and jugs with ibexes, similar to Rhodian, but with white slip.

59, 60. Similar pottery, with sphinxes, &c., incised lines, white slip.

61—63. Ibex pottery, Rhodian; Class G. a.

64, 65. Rhodian, Fikellura ware.

66. From large bowl, with incised dedication to Aphrodite.

67. From small and fine cup, lotus-pattern, whitish slip.

68—73. Black figured pottery, red clay, mostly Attic.

74. Rim of cylix, red clay, with black wreath, probably Ionic fabric, Class C. a. 3.

75. Bottom of cylix, with incised inscription, Ἀφρ[οδίτη.—]ξ καλή.

76. Black throughout, Lesbian pottery, with incised dedication; Class J.

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